16 APRIL 1966 2s 6d

london life

ON THE
LEVEL
BRINGS A
NEW
LOOK TO
FASHION
FOR A SHORT
SPRING SEASON

HE STORY
OF SHEILA
SCOTT-
AND WHY
SHE
VANTS TO
FLY
ROUND
THE
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ALL THE
FUN
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- FULL
UIDE TO
WHAT'S
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TAKE A GOOD LOOK

IT'S A GOOD LOOK

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INSIDE

Peter Evans is going into the night club business. Although the opening date is still dependent on the builders and decorators, David Hicks is preparing a decor scheme – he did all the Evans Eating Houses – and Hardy Amies will again be designing the staff uniforms. With considerable forethought, 39-year-old Peter Evans will open his club, a mixture of discothèque and big band sound, in the basement beneath his King's Road flat. He expects the prices to be around £2 10s a head, saying: "Really expensive nights out are strictly for the birds."

The club is still unnamed. David Hicks suggested The Ant Heap, but Evans is not keen on living above an ant heap. Food will be simple and steaks are out, because "they cook unhappily on while couples are still dancing." Dress will be on a come-as-you-are basis, and in the main room there will be seats for 120 customers.

LONDON LIFE
INCORPORATING THE TATLER

The schoolgirl look with a difference – that's what audiences will be seeing when the new musical, On the Level, *opens at the Saville Theatre on 19 April. Here are three of the girls from the show. You'll find many more on pages 34 and 35*

Former actress Sheila Scott, 38, could well be the first woman to complete the longest solo flight ever made in a single-engined light aircraft. Why should a woman want to risk her life on such a venture? You'll find the answer on page 12

Life in Peyton Place, SE10, bears no relation to television's long-running saga of the same name. But like any small community, life has its own close-knit problems. London Life takes up the ever-continuing story . . . on page 17

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Also – London Life's comprehensive guide to everything that makes London the entertainment capital of the world, starting on page 43 . . . its night life, the theatre, the cinema, music, opera, ballet, art galleries, restaurants and sport.

Nicholas Luard, in his spare time from publishing other people's books, has written one of his own. Called *The Thing That I Might Like*, Mr Luard describes it as "a political-psychological thriller – but *not* a spy-story." Secker & Warburg are probably to publish it later this year, and the New English Library are eager to get the paperback rights. "I have also," says Mr Luard "had an offer for the film rights. I thought it was about time I got an agent, so I went to Jonathan Clowse, who handled Len Deighton's first books."

Mrs Barbara Rockefeller, currently making weekly sorties from Claridges to the Motor Racing Stables school at Brands Hatch with her son, who is receiving tuition in the delicate art of driving a racing car, confesses she herself is not a genuine dyed-in-the-wool enthusiast. "Last time I drove a car was 17 years ago, a Studebaker—it's a little bigger than a Lotus."

Timothy Birdsall, the young cartoonist who died three years ago, will be remembered in an exhibition of his sketches and cartoons opening at the Ware Galleries in Fulham Road on 7 May. The exhibition will run for three weeks and Jocelyn Britton, Birdsalls' actress widow, has lent most of the items; others are being loaned by their present owners. At the opening party it is hoped to collect a mixture of Birdsall's friends from Cambridge and from BBC's *That Was The Week*, includ-

continued overleaf

THE KNITWEAR HOUSE
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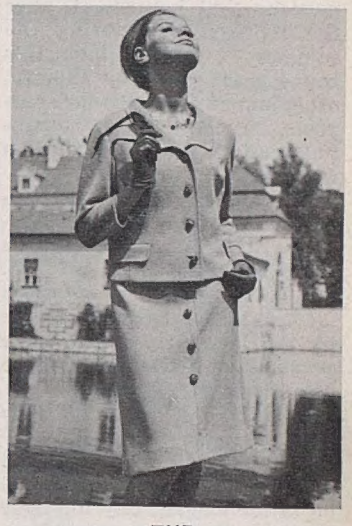
W.1



THE KNITWEAR HOUSE
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BRITAIN'S CULTURAL EXPLOSION

Already the Royal Shakespeare Company has begun its annual season at Stratford-upon-Avon. Through a relentless summer into a dripping autumn, *Henry IV* (parts one and two) and *Hamlet*, will be played, among other things, to coachloads of kids from Coventry (especially if *Henry IV* is an O-level set book), American tourists, and lady schoolteachers slightly confused about folio numbers. This is the 107th season and its popularity never wanes. And this is just the beginning of the series of cultural explosions that happen all over the British Isles during the summer. Considering this country is generally thought of as one of Goliath's last outposts, anyone bent on absorbing culture need stray no farther.

Next month comes Glyndebourne and confusion at Victoria Station. This could be beautiful and frequently is, but often memory outstrips fact and that fragrant picnic by the lake may really have consisted of a draughty huddle in a stone gazebo.

In June the wives of Bath start fluttering with the descent of Yehudi Menuhin (and a large quantity of relations) on to the elegant city for their Festival. The hard core of English music-makers are there – John Williams, Peter Pears, Julian Bream. Larry Adler is giving his one-man show, and Elisabeth Schwarzkopf is going to sing Strauss (Richard, one assumes) and Wolfe. Professor Hugh Trevor-Roper will lecture on 18th-century Enlightenment.

Aldeburgh comes next and the hard core moves east to assume the aspect of another dimension of the 18th century (a period which has much to answer for when you get down to it). From enlightenment and the graceful arcades of Bath, to the sea-washed shingle of East Anglia, concerts in churches and the Moot Hall and a new Britten opera.

The climax comes at Edinburgh, with military tattoos and the castle floodlit. Culture may have its sway, but it begins with a school set book and ends with bagpipes.

INSIDE LONDON LIFE

continued

ing Bamber Gascoigne, Bernard Levin and David Frost.

Eileen Ware, who opened the Gallery with her husband, last November, says: "originally we intended to include Timothy's work with other cartoonists, but it would not have done him justice."

Henry Calvin, according to the jacket, is the author of The Italian Gadget, *to be published by Hutchinson on 18 April. The blurb coyly admits that Calvin is a pseudonym, and provides some fairly misleading clues as to the author's real name. It is, in fact, Clifford Hanley.*

Three young photographers, Martin Ray, Ron Saliki and Roy Moynes with their studio in Hyde Park Place are busy this week shooting a fashion series for the US, using traditional London backgrounds, the Tower of London, Buckingham Palace, St Paul's, etc.

Adding a slightly untraditional flavour to the pictures will be a Mini Moke belonging to Celia Hammond (above) being driven by her boy friend, pop singer Charles Dickens.

Harry Barr, the water colourist, is back in his Marylebone flat after a hectic two weeks painting 14 scenes of the land-reclamation work going on in the Wash. Nine hundred acres are due to be reclaimed, some of which will add to the 150 acres of Sandringham Estate. Although Mr Barr has already sold six of the 14 paintings, the rest, with other works, will form his second one-man exhibition opening on 18 April at the Fermoy Gallery, King's Lynn.

Hardy Amies is still in the process of moving from 22 Eldon Road, Kensington, to 17b, Eldon Road, Kensington. Watching Mr Amies scurrying to and fro is interior designer, Ronnie Oakes. Mr Oakes designed the interior at number 22 and is providing gentle assistance in the kitchen at 17b. Previous successes for Mr Oakes have included the design of two

Beatle homes, those of John Lennon and Ringo Starr at Weybridge. Ringo is now in possession of "a marvellous kitchen and an outrageous bathroom." Beatle George Harrison currently installed in Esher is looking for a larger home and no doubt Mr Oakes will be called in to redesign that.

Memorial plaque in St Dunstan-in-the-West, opposite the Temple: "To the memory of Hobson Judkin. The Honest Solicitor who departed this life June the 30th, 1812 ..... Go Reader and Imitate Hobson Judkin."

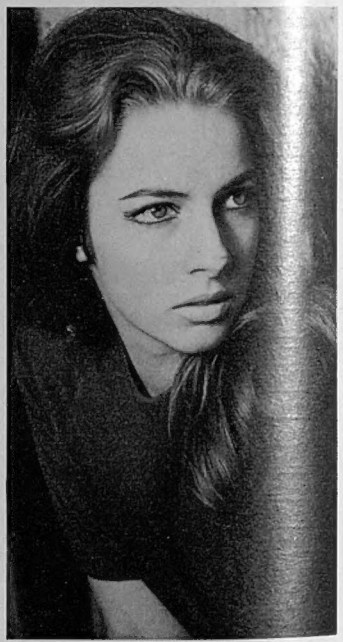
If you're female, would like to move to Exeter, can drive, and don't mind spending five nights a week at different hotels, the Automobile Association have just the job for you: checking on the "star-ratings" of hotels in Devon and Cornwall.

The Chief Warder of the Tower of London, the Chaplain, and the choir of the Chapel Royal of St Peter ad Vincula will on 19 May beat the bounds of the Tower – striking each of the 31 boundary stones with willow wands. The ceremony takes place every three years, and is said to have started in 1565.

After a break of 10 years, Kenneth Allen, writer of children's books, is back with a flourish. Six months ago Odhams published his *Sea Captains in Their Ships*, within the next two months three more books for children will appear, and in July an adult book, *Crimson Harvest* about the Boadicea rebellion will appear. Although a further two books are already planned Mr Allen still regards writing as a hobby, "But I do intend to retire younger than usual." His present job is overseas publicity manager with Associated British Pictures.

Press agent Brian O'Hanlon has succumbed to the temptation of his Rolls-Royce Silver Wraith. Until the beginning of this month it was for sale. But not any more. Unable to contemplate any lesser car O'Hanlon has now decided to hire a chauffeur for his Rolls to whisk him to cricket and Rugby matches. "It will make a cricket eleven in fair comfort," he says.

Cornelie Jochems is her real name. Last week she was Cornella Lea but it is as Cornelle Carr that she awaits the result of a *Casino Royale* screen test this week. 19-years-old Miss Carr, who claims there is much more romantic opportunity here than in Holland,



says she still gets a trickle of fan mail from Holland, without ever having made a film there. "It's because I am my father's daughter," she explains. Her father is a businessman and artist and next autumn father and daughter will

combine their talents in an exhibition at the Upper Grosvenor Galleries. In between his business and painting, her father collects llamas.

Stirling Moss has been the name in all sorts of sarcastic remarks from policemen and cab drivers, like "Who do you think you are? Driving like that." Recently, a

London cabby pulled alongside a dark green Mini and delivered those immortal words. Inside the Mini Mr Moss sat with an enigmatic smile and said "Yes."

Mr Mario Lappon, director of the Boudoir Restaurant in Fulham Road, has instituted a "Ladies Only" lunch hour. Men on their own will not be allowed. Mr Lappon, who tries to cater especially for devious diets, says, "I think it's a very good idea. After all, the décor is mainly to satisfy the ladies." The décor is dominated by a large four-poster bed.

The BBC Symphony Orchestra looks like being without a resident conductor for a year from next September. The gap is caused by the departure of the present conductor, Antal Dorati (who was 60 last week) for the Stockholm Philharmonic when his BBC contract expires in September. The BBC's new man will be Colin Davis, but such are his commitments, he will not be able to take over until September, 1967.

George Harrison Marks, so long master of the cinematic nude, is putting all that behind him to produce his first straight drama film, story and screenplay by himself. Work is due to start in two months at his Holborn studios and although there won't be a bare bosom in sight, background to the film will be people in the glamour business. Harrison Marks, who would like to have Julie Christie as his star, says it's about time he set his sights on bigger things, "although my latest nude film should make £150,000." Initial budget for his straight drama is £120,000.

Fu Tong, who opened his first Chinese restaurant in London eight years ago, wants to bring his youngest son, David, into the Spare Rib and Butterfly Prawn business. Unfortunately David, who is 22, doesn't speak Chinese so Fu Tong has sent him to Hong Kong to learn the language and also to study Chinese food. Fu Tong, with branches in London, Surrey, Paris and Monte Carlo, is contemplating opening another branch in Athens some time this year.

London Airport's public commentary staff has just received a 100 per cent build-up. There are now two commentators to cover seven days a week, 12 hours a day of chatting and playing records to visitors on the roof of the Queen's Building at the Airport. The new voice belongs to Annette Boileau, a woman with 12 years' experience in the airline business, so she is unlikely to find it difficult explaining the finer points of fan-jets, spoilers and double-bogie landing gear to lynx-eyed schoolboys.

Cyndy Bury, 25, must be a lot of people's idea of what a mother should look like. In fact, she is a special sort of mother; Bunny mother to an eventual total of 100 Bunny Girls for the Playboy Club due to open in June across the road from the Dorchester in Park Lane. With 60 girls signed Miss

Bury needs another 40 before the final selection committee at the end of this month. And when that is over she will turn her thoughts to wedding bells. She intends to marry 35-year-old dentist John Riley later this year. Mr Riley is also pretty busy these days. At the moment he is working on sets of vampire teeth for Roman Polanski's next horror film.

Dame Margot Fonteyn is hoping that in September she and her husband, Dr Roberto Arias, will return to Panama for a holiday. It will be their first visit since Dr Arias was shot and paralysed by a would-be assassin in July 1964. Dr Arias left hospital in February this year saying he intended to return to politics in Panama, where he was once Ambassador to Great Britain. Dame Margot is at present touring Spain and has not yet finalised the actual dates of departure. The visit will be in a private capacity.

Sylvie Saint Clair, who styles herself a "Disc Jockette," has returned from America and a nightly four-hour radio show *Sylvie by Night,* to start a BBC

Radio programme, *Sylvie by Day.* French-born Miss Saint Clair has spent most of her life in America, but says, "I felt I had to start a new European chapter in my life." First words in the new chapter can be heard on Good Friday and she is also recording an LP for adults called *Nursery Tales for Senior Executives.*

Mike Millward, of Stewart Ward (Coins) Ltd, is chairman of the 1966 committee of the International Coin Fair, which will be held in London in June. In six months time a book commissioned by him and written with the co-operation of the Royal Mint, the British Museum and a committee of coin dealers, will be published. It deals with English coinage of the past 300 years.

This may shatter a few public school soprano voices, but the Headmasters' Conference has decided not to reprint the current edition of *The Public School Hymn Book.* When the final edition of 15,000 copies is exhausted a new publication, *Hymns for Church and School,* will take over. The printers, Novello and Co Ltd, say they do not expect any of the last 15,000 to achieve a rarity value, not among public school boys, anyway.

The "Sits Vac" column of The Kine Weekly *contains the following plea: "Accountant required for small, progressive entertainment organisation. Unlimited opportunity for right man. Experience of Bingo an advantage but not essential . . ."*

MAKE A DATE

FRIDAY 15 APRIL

Ball: Golden Eagle Ball, American Women's Club, at the Hilton.
Reception: *Viva Maria* party arranged by United Artists at the Royal Garden. 8 pm.
Concert: RAF anniversary concert at Festival Hall; Royal Philharmonic and RAF Central Band, conductors Walter Susskind and Wing-Comdr. J L Wallace. 8 pm.

SATURDAY 16 APRIL

Point-to-Point: Bisley & Sandhurst at Tweseldown, Aldershot.
Concert: Hallé Orchestra, conductor Barbirolli, in Mozart and Mahler at the Festival Hall, 8 pm.
Exhibition: Royal Scottish, RSA, Edinburgh, until 7 August.

SUNDAY 17 APRIL

Recital: Stephen Bishop (piano), Festival Hall, 3 pm.
Service: For Americans in London, at Westminster Abbey, 10.30 am.
Concert: Princess Margaret will attend a concert by the London Symphony Orchestra, in aid of the London Symphony Trust, Albert Hall. 3 pm.
Races: 750 MC Clubman's car races, Brands Hatch.

MONDAY 18 APRIL

Fashion: Berkeley debutante dress show at the Berkeley.
Exhibition: Shopshow International & Self-Service Exhibition, Earls Court.
Cabaret: Cilla Black at the Savoy.
Gala Première: The Duke and Duchess of Gloucester will attend the première of new musical *On The Level* at the Saville, 7.30 pm.
Drama: Festival at Ashcroft Theatre, Croydon, until 20 April. 7.30 pm.

TUESDAY 19 APRIL

Opera: *Madame Butterfly* (last performance), Covent Garden. 7.30 pm.

WEDNESDAY 20 APRIL

Ball: Spring Ball at the Europa, in aid of mentally handicapped children.
Concert: London Mozart Players, Festival Hall. 8.0 pm.

THURSDAY 21 APRIL

Exhibition: Prince Philip will open *The Observer Magazine* Wild Life Exhibition at Alexandra Palace.
Opera: *Der Rosenkavalier* (in German) – new production. Covent Garden. 7 pm.
Parliament: State Opening of Parliament. 11.30 am.

FRIDAY 22 APRIL

Award: Prince Philip will receive the Variety Club's International Award as Humanitarian of the Year, at the Festival Hall.

FRIDAY 29 APRIL

Dance: Incorporated Advertising Association hold their annual dinner-dance at the Royal Garden.

MONDAY 2 MAY

Ball: Athenian Ball at the Savoy.

PARTY TIME

Above left: Trevor of Knightsbridge (left) at the opening of his new hairdressing salon, with Lord and Lady Urquhart and Peter Alli on, Lady Urquhart's brother. Above right: Peter Aldersley of Radio Luxembourg with Judy Cornwell, at Trevor of Knightsbridge's p rty. Below left: Barry Fantoni at the opening of The Drum, a new discotheque in New Bond Street. Below right: Mr and Mrs Cy Grant ith club manager Stuart Johns.

Right: "Pussy galore!" perhaps sums up the lap-full of cattish ferocity that is about to settle in the lap of singer Adrienne Posta. Adrienne was at the opening of Irvine Sellers' new shop in Carnaby Street, which is called Tomcat – and, being in a feline mood, it seemed only natural to invite a cheetah to the ceremony. But even though it is secured by the most secure of chains, Adrienne's moment of decision is obviously close at hand. Far better, no doubt – and much safer – to drink champagne in the Tomcat (left) away from the live cat, with Mr Sellers and Tom Jones.

POETS WHO MUST PAY FOR A PUBLIC

If the state of poetry is to be judged by the quantity actually being written now, then it must be said to be flourishing. Never, it seems, have so many people written what they call poetry, but which others might think worthy only to be called verse, and far more of which is just . . . not even prose. And they submit it, too. The editors of those journals and magazines which publish poetry – and those which don't, as well, for that matter – receive upwards of 200 poems every week.

Never before has it been so easy for a poet to achieve publication of some sort or another. The number of "little" magazines has increased enormously over the last five years, and there now seem to be far more publishers willing to take the risk of a small loss on a hardback volume of poetry in return for the prestige such publishing apparently brings.

The public reading of poetry, usually by the poets themselves, has also gained noticeable ground over the last few years with groups all over the country holding regular meetings. The best of these in London is held not in Chelsea or Soho or Hampstead, but in SE22, by the Dulwich Group. The meetings take place in the upstairs room of an enormous, friendly pub, and audiences of over 100 (on one sweltering occasion, 300) are common. The informal atmosphere of the pub, and the fact that the audience can meet the poets in the bar afterwards, obviously accounts for the success of the Dulwich meetings compared with all other poetry readings in London.

Disappointing

Those held by the Contemporary Poetry and Music Circle in Kensington, for instance, are very disappointingly attended, and those organised by the literary magazine *Ambit* and the weekly *Tribune*, usually in public libraries, attract nothing like the Dulwich crowds. And Dulwich is far from being the easiest place in London to reach by public transport.

These readings are certainly a welcome development: there is no poetry which does not gain something from being heard read by the poet himself. Poor readers as many poets are, and in spite of the fact that their interpretations may very often not be definitive ones, their own words in their own voices provide a direct experience of poetry unfiltered by the intervention of another sensibility and unmarred by the "Poetry Voice."

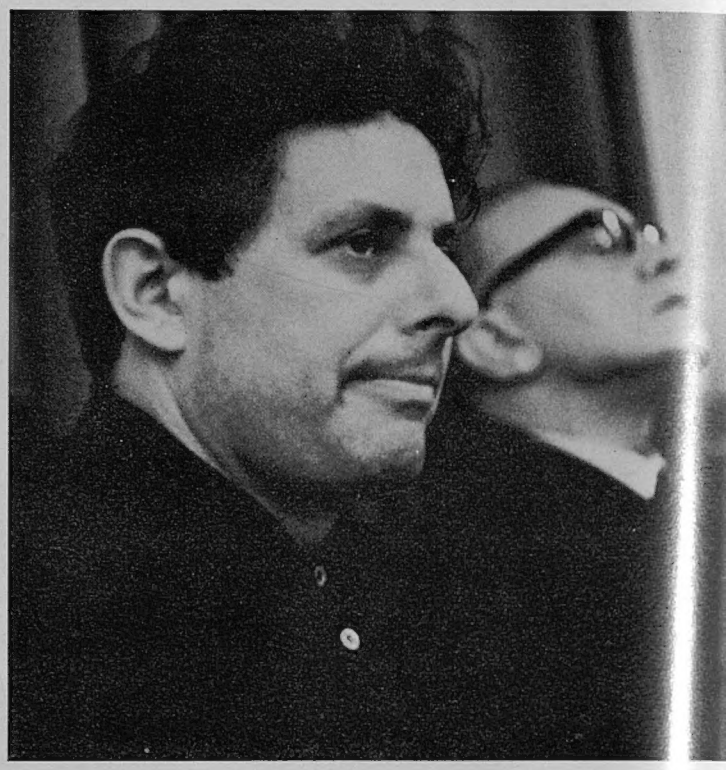
But, nevertheless, poetry is still not primarily a spoken medium, and this to me was the one thing cogently demonstrated by the Albert Hall jamboree organised by the Beats last June. The poems spoken there, when read on the page (as they can be in *Wholly Communion*, a published version of this so-called International Poetry Incarnation), make a far greater impact – and, indeed, seem far better poems – than they did heard in the wedding-cake architecture of the Albert Hall.

No, to me the International Poetry Incarnation did not seem to herald a new interest in poetry. It was a highly publicised non-event by a group of performers-in-public, one or two of whom were good poets (Adrian Mitchell, Lawrence Ferlinghetti), which happened to take place at a very favourable moment.

Status of print

However much anyone who writes poetry would wish to read at a public meeting, it is still print which has the authority and status chiefly to attract them. The typical successful poet first appears in weeklies like *The Times Literary Supplement*, the *Spectator*, the *New Statesman* and the *Observer*. Later he has a collection (usually only about 56 pages long) published in a hardback volume by a reputable publisher – that is, one who publishes a wide range of other books besides poetry.

Space in journals like those mentioned is naturally limited (some of them, one suspects, use poetry only to fill up awkward column-ends) and usually the literary editors quite justifiably, from their point of view, prefer to print poems by poets who have already made some sort of a name for themselves. Like everyone else in poetry, they too have what



The poet Dannie Abse (right, foreground) listens intently to a re ling at the recent meeting of the Dulwich Poetry Group.

appears to others as eccentric taste in their choice of which poems to print. Some even appear to have no policy at all.

It is inevitable, therefore, that anyone unknown should be rejected very often, however good he is. But at the same time, every literary editor wants to discover superb poems by an unknown, and this at least keeps them reading through everything they receive. After rejection by the national recognised weeklies and magazines, the great mass of those now writing what they call poetry are faced with three alternatives: to pay for publication themselves in one form or another, or to stop writing, or to write only for themselves.

There are many organisations which exploit the vanity of writers and the apparently desperate need of many of them to see themselves in print. A glance at the "small ads" column of several of the weeklies will discover two or three often cunningly worded requests for poems. Inquiries in answer to these advertisements usually reveal that they are inserted by jobbing printers who want the author to pay the complete cost of a limited edition of varyin de- grees of sumptuousnes or magazines which will rint every poem sent to them pro- vided that the poet pays fee and takes out a year's sub- scription to their usually lup- licated organ.

Rather more subtle i the advertiser who asks for p ems, writes back enthusiast ally for more, and then says that he will prepare a tape-re ord- ing of them for submissi n to editors and radio com anies all over the world – the poems to be read by a profes ional actor, who will, of cours , re- quire a fee of three guineas.

Cost of prizes

All these organisations take money out of poetry, feed off it, rather than contribute towards its well-being, and are in the same class as those poetry competitions which take far more money in entrance fees than are required to cover the cost of prizes and judging. Yet every edition of the *Writers' and Artists' Year Book* contains a warning to authors never to pay for publication of their work. Admittedly, until this year, this warning appeared side by side with advertisements which were nothing if not attempts

Today the poet struggling for expression can get into print more easily than ever before. But he will most certainly have to pay out cash to vent his vanity while he is an unknown, says B S JOHNSON

Kathleen Knott (standing), one of the three who recited at one of the Dulwich meetings, which are the best attended in London.

to extract money from authors by means of an appeal in one form or another to their vanity.

For the writer who does not want to pay someone else to print his work, there is what might be regarded as the last resort of the unpublished: starting his own magazine. This can apparently be regarded by the poet's conscience as not exactly paying for his own work to be published, and this method, sometimes the way many good "little" magazines have started, now seems very popular indeed. Usually it is not in print the contributing writers see themselves first, but duplicated typewriting. The cost of such a magazine, perhaps at first as thin as eight pages, is relatively cheap.

By his third issue the editor might feel confident enough (and possess enough backing from poets similarly frustrated by other magazines) to go to a small printer and have perhaps a 24-page edition indifferently printed for about £60 or so. Whether all the 500 copies he receives for this will ever reach readers depends on the size of the circle of his friends and acqaintances, and also on the stage at which it becomes too embarrassing for him to sell to strangers.

The country is dotted with little groups of friends who have started magazines in this way. Each group believes fervently that it alone represents the way English poetry is going, and that within 20, or at most 30 years, copies of their little magazine will be eagerly sought by collectors as rarities. Each poet imagines, too, that it will be for his one poem that each issue will be sought as the fascinating and revealing early work of a great writer who was then unknown and neglected.

The paradox

They may be right, of course – a number of examples of this happening can be found in the history of English literature – and a small proportion of the magazines do go on to become something very good. But there is a paradox here, for they only really become good when they start to solicit contributions from established writers from outside their own small circles. Otherwise they remain narrowly parochial, and their editors are forced to print poems for the very reasons for which they (with far less justification) viciously attack the editors of larger magazines – partiality, name-dropping, or slavish following of fashion. In other words, publishing friends or allies for reasons which are nothing to do with the quality of the actual poetry.

But the greatest paradox of all this jostling and scrambling to get into print is that, of all writing, poetry is the one field where the satisfaction lies in the writing itself rather than in the publishing or in being paid: no great audience reads poetry, no poet has ever made a living out of his work. By definition, once a poet makes a communication with an audience more important than expression and satisfaction of his own self, then his work becomes something different which, whatever else it deserves to be called, does not deserve the name of poetry.

True poetry is written for the poet's sake, and for no other reason. Although he is pleased if it later finds an audience, this must be incidental to him. Young poets who are discouraged from writing because they are not published are neither true poets nor deserve encouragement.

MR MALCOLM ARNOLD: AN APOLOGY

In the feature article entitled "Gillian Lynne – The Match Girl Who Will Set London Alight" in the issue of *London Life* dated 26 February 1966, it was suggested that Mr Malcolm Arnold had agreed to write the score for a revue of hers and that he had failed to finish it. This wholly inaccurate statement arose from a misunderstanding between Miss Lynne and our reporter.

The facts are that Mr Arnold, who is well known as the composer of the Oscar-winning score of the film *Bridge on the River Kwai* and other films, ballet and more serious music, was approached by Miss Lynne some months before her revue was due to open. At that time, Mr Arnold was already working on a commission for the Carnegie Trust as well as on the music for the film *The Chalk Garden*, and had other commissions ahead. He informed Miss Lynne at once that her project did not interest him, and that was the end of the matter.

The misunderstanding is particularly regretted since Mr Arnold is well known for his ability and willingness, if required, to work at great speed under great pressure where this is necessitated by the work he has undertaken. We express to Mr Arnold our sincere apologies for the annoyance he has been caused.

LOOKING FOR SOMEWHERE TO GO?

London Life's comprehensive guide to theatres, films, concerts, clubs, galleries — in fact all that's best in London's life — begins as usual on PAGE 43

ANGELA INCE

I can't help feeling that the new type of shop needs a new type of woman to shop in it.

Next week Shopshow International, the 1966 Shopfitting and Self-Service Exhibition, opens at Earls Court. It runs from 18-21 April, and admission is by invitation to the trade, and 4s to members of the public. It is estimated that this year 20,000 shops will be opened or modernised in this country, and Shopshow International will display, according to their handout, "the most up-to-date products, materials and services available to designers, builders and owners of shops and stores."

I suggest that it would be as well if there was a stand somewhere in the exhibition showing the up-to-date woman designed to shop in these modern miracles of efficiency. Because to get round the average supermarket these days you need a whole new set of qualifications. As more shops change to self-service, and more new supermarkets are opened, so fewer women can indulge in the old cosy kind of shopping; the drift down to the shop on the corner, the riveting chat with dear old Mr Brown about the wicked price of tea, the leisurely choice of a packet of biscuits, are all vanishing aspects of a different way of life.

To come through the weekend shopping unscathed these days you need, apart from money, the lightning reactions of a computer; few women, unless they are a good deal stronger-minded than I am, leave a supermarket having spent exactly what they meant to and no more. It is tempting to buy a packet of lentils, because there they are and won't they look nice in a glass jar on your shelf . . . tempting to pick up three extra tins of of peaches because they're 2d Off, Special This Week . . . tempting to sample a new brand of soft drink; and by the time you reach the pay-out desk the 14s 3d worth you went in to buy has turned into £2 5s 3d.

Husbands, I have noted, are particularly bad at this; ask the average man to drop in for half a pound of Dutch Unsalted, and he will stagger home hours later with two straining carrier-bags and the words "You owe me £3 10s, but I'll let you off with £3."

NO QUARTER

The race is to the swift, I find, when 40 women are baying for the same packet of frozen puff pastry, or the last pre-packed chicken leg in sight. One of the features of supermarket shopping is the competitive, not to say aggressive, spirit it arouses in every woman – look round a crowded store at lunchtime and you will see, not groups of placid housewives contentedly browsing among the shelves, but dozens of steely-eyed racing drivers in skirts.

As for being sturdy, I am thinking of drawing to the attention of the BMA a new condition to be called Self-Service Hip; bruises sustained because many women look on a wire basket, not as a useful receptacle for putting things in, but a useful weapon for getting other women out of their way.

Why is it, I wonder crossly, that at a party my hostess never rescues me when I'm involved in conversations that begin like this: "Slough needn't hold you up if you know your way about, you know. There's a little pub about five miles out on the left-hand side . . . well, just beyond it there's a turning marked – now, what's the name of the place? Well, never mind, you'll know it when you see it, and if you go down . . ."

"They gave me the first injection at quarter-past 10, you know, dear, the one that makes you feel sleepy, and then at 11 this delightful little nurse came and said *there's* a brave . . ."

". . . just a slim volume, ha ha! Coming out next week, in fact – perhaps you'd like to hear one or two. Let's just go into this quiet corner and . . ."

THE BORES

"Bought them at 14s 6d actually. Then of course the Clore take-over rumour. rocketed them up to 19s 10d or was it 19s 11d no I'm a liar it was 19s 9½d, and I got out with a clear profit. Then next day when the rumour was denied I was able . . ."

"He understands every word I say, you know. He sits there with his little face raised and his little paws . . ."

"And I'll tell you another funny thing about carburettors. I don't know if you know but . . ."

And why, I wonder even more crossly, is my hostess always at my side with a new person to meet as soon as someone says:

"What a super dinner you gave us the other night. Mary and I were just saying – "

"I've never liked her and I'll tell you why. Do you remember that time when Rodney – "

"Sat next to your editor at dinner the other day. He was telling me – "

"Heard something rather fascinating about a very important person indeed. It appears that – "

"I tried out your hairdresser yesterday, darling. Goodness, you must be their favourite client – I just had to mention your name and – "

"Has anyone ever told you – "

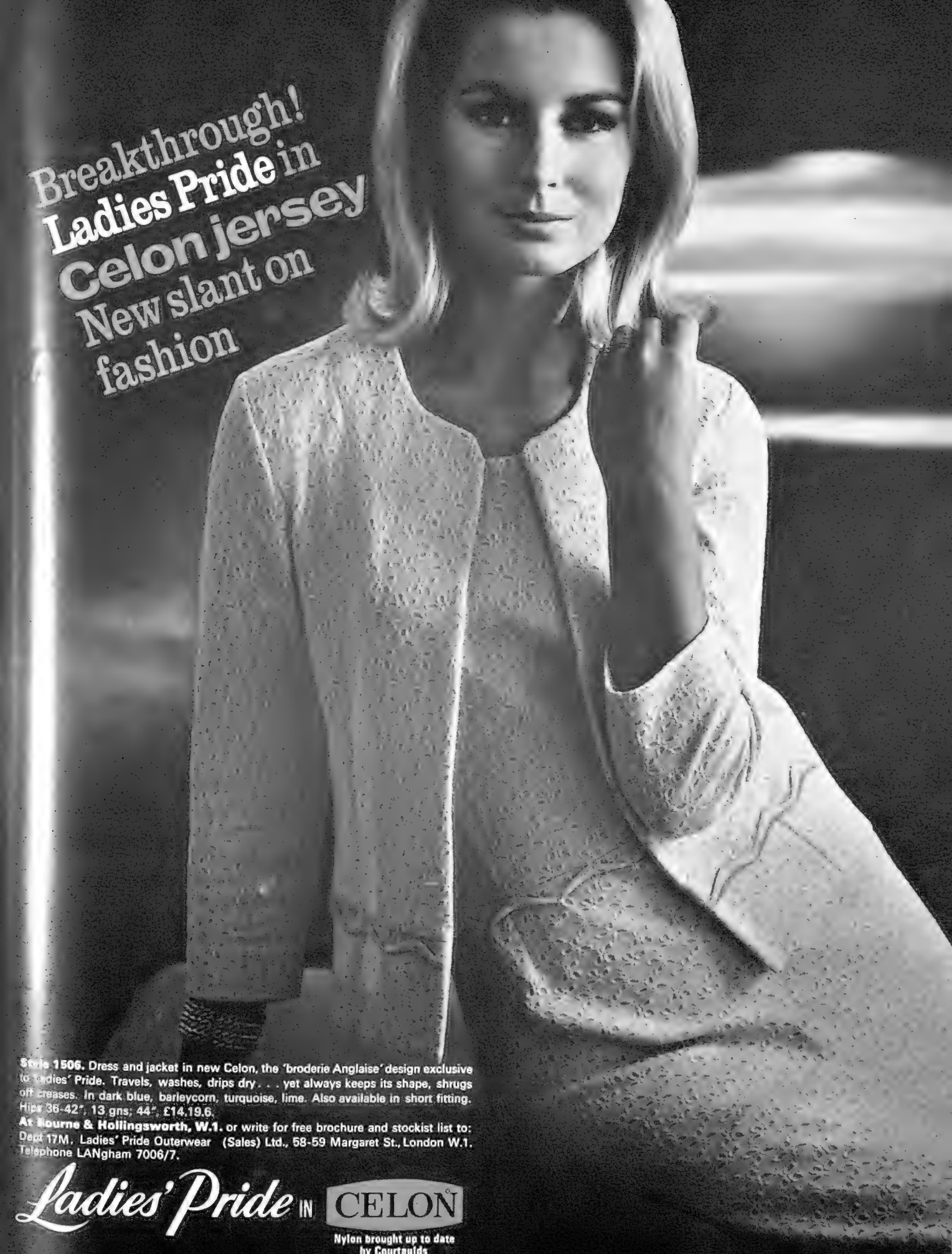
One day I'd like to hear the end of those sentences.

One of the most fascinating programmes to come out of the West (West region, not Wild West) is currently being shown every alternate Friday on BBC TV at 10.40. It is called *Going For a Song,* and has, as far as I'm concerned, all the ingredients of compulsive viewing. It is about antiques, and is informative in an amusing and digestible way; it is a sort of parlour game, and therefore competitive; and, best of all, it has as resident expert Mr Arthur Negus, antiques appraiser.

Briefly, the programme is divided into two parts; two "customers" are shown an antique piece and have to say what it is and guess how much it would cost in the open market; then Mr Negus and another expert say what they think it is and what they think it would fetch, and the customer closest to their price wins 10 points.

ANTIQUE MAN

Mr Negus, who has been recognised as "that antique man" in places as far-flung as Seville, Marrakesch and Teneriffe, has a rather thrilling way of picking up an antique piece, saying diffidently that it isn't really his subject, and then telling you crisply who made it, when, why, and who for. The programme is produced by John Irving and directed by John King, who also does the research; and among the "customers" have been Donald Sinden, Jackie Inchbald, David Tomlinson, Lizbeth Welch and John Betjeman. As a direct result of Mr Betjeman's appearance on the programme, the BBC are to transmit a series of six programmes, starting in August, and to be called Pride of Place. In them Mr Betjeman and Mr Negus will wander round some of the great houses in England, discussing their architecture and the objects in them. And if that isn't compulsive viewing, I don't know what is.



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WHY A WOMAN WANTS TO FLY ALONE ROUND THE WORLD

RODNEY BURBECK reveals the plans for an adventure in which a former actress is gambling with her money and her life

She looks like a Kensington cocktail party hostess, eminently at home with canapes and clever chat. Slim and elegant, ash-blonde hair perfectly placed, delicate hands fluttering. Unbelievably, this same woman wants to fly 30,000 miles around the world in 27 days in a tiny single-engined plane. Her name is Sheila Scott, 38, and formerly an actress.

If all goes well, Miss Scott will take off from London Airport on 27 April and return at the end of May after completing the longest solo flight ever made in a single-engined light aircraft. And she will be the first British pilot to fly solo round the world. If all does *not* go well, Miss Scott will not take off at all, and it will be due to lack of money – money that should have come from British backers. For 10 months, Miss Scott has been planning the flight, and for the past six weeks she has been frantically, sometimes tearfully, appealing for money to make the flight possible. It is going to cost something like £30,000 – significantly, the same figure as the distance she proposes to fly.

Everything she owns has been swallowed up in rigging out the plane, paying for a secretary to help with the mountain of paperwork necessary to fly across foreign territory, and travelling to and from Geneva where the plane is being prepared. She has sold all her jewellery, drained her bank account of £6,000 life savings, and she has even forfeited her personal insurance. If the flight succeeds she can expect it back several times over by selling her story and "selling" her name to sponsor products. But if the flight never gets off the ground she will have lost everything. It is an all or nothing gamble before she even takes off. And it is even more of a gamble once she is in the air. There are dangers she must face, dangers that put her chances of foundering alarmingly high.

Miss Scott at the controls of her practice aircraft.

Why does she want to do it? I have tried to discover the *real* reason why this slight and graciously attractive woman should want to conquer the world.

For a start, this is no ordinary woman . . . she has been flying seriously for seven years, is an accomplished and record-breaking racing pilot, competes in major events in Europe and North Africa, and is very often the only woman competing in the British King's Cup Air Race. She holds British and American licences for all forms of flight, and has flown seaplanes and helicopters, gliders – and even balloons.

More than 40 silver trophies clutter the sitting room of her flat, which is dominated by blown-up photographs of pioneer women pilots, Amy Johnson and Amelia Earhart. At the moment, she is planning an international all-women's air race across Europe – and between flights she has been working on a book of her experiences.

She says that being on the ground is boring. Why does she fly? "It may be corny," she said, blushing slightly, "but it's the sense of freedom in the air. And when you are handling a plane you never have time to be bored."

The idea of a record-breaking flight round the world came to her last August during a trip to America. Someone said: "Why not do a flight round the world" – just like that. And, as Miss Scott said: "It is one of the few great flights left to do. So why shouldn't I do it?"

Several very good reasons come to mind . . . most of them concerned with the danger involved in flying 30,000 miles in a light aircraft. The interior of her plane has been ripped out to make room for extra fuel tanks and she will sit with her back to the tanks. She will have to supervise the refuelling at each point along the route. Grit or dirt could cause an engine failure, and refuelling too fast could burst the tanks.

The hazards of sudden encounters with a dust storm, or the Intertropical Front, which continually moves up and down the Equator, will have to be faced. She has to fly through this twice and it could be as disastrous as suddenly becoming heavily iced-up – for there is no de-icing equipment on board: it would be too heavy. On top of this, she will be flying over the desert wastes of the Middle East, jungles of Malaysia and Indonesia, as well as three oceans – the Atlantic, Indian and Pacific.

Then she faces the knowledge that Amelia Earhart lost her life in a similar attempt . . . after ditching in the ocean. She talked about this sadly and suddenly quietly, nervously chain-smoking. She is very aware of the odds against her: "My tummy turns over when I think about it. So I don't think about it. But it is a calculated risk and as long as you obey the rules you are fairly safe. At least aeroplanes can't bite and the casualty rate is higher on roads. I believe this flight has to be done now by an Englishman or woman. If we don't, somebody else in Europe will. And for such a great honour you have to be prepared to give up something – your family or safety."

She talks calmly enough, laughing a lot – even if it is nervous laughter. But her eyes become distant as she thinks of the dangers: "If I fail, someone must try again. If I am going to be killed I would like it to happen while I am doing something I love."

How many women – or men for that matter – could say the same with such cool deliberation? Donald Campbell summed it up as "cold courage." He added: "She is going into this with her eyes open."

She is as excited as a child

Surrounded by some of the equipment she will need on her 27-day 30,000-mile flight. In the background... pictures of Amelia Earhart and Amy Johnson

at Christmas as she displays the equipment she is taking – inflatable life-jackets with built-in flashing bulbs and emergency food, a lightweight headphone, RAF food rations and first-aid kits, chemicals to turn salt water to fresh water . . . and, of course, a make-up bag. Even in a masculine world there remains a touch of femininity.

She will have to wear shoes and clothes a size too large because her body will swell up on the long stretches in the air. She will wear clothes that don't crease, and a blonde hairpiece so that she can get out at each stop looking fresh.

Typically, she has a feminine attitude to her plane. "It is," she said, "like a *person* to me. My first plane was called *Myth*, which means female moth. That *Myth* sign gets me out of trouble every time. It may be pure feminism but it is my good luck talisman. The plane I am taking on the flight hasn't been named yet, but *Myth* will have to be written on it somewhere – even if it is in pencil, on the fuselage, the minute before I take off."

Much of the £30,000 needed to finance the 30,000-mile flight has been donated in kind – landing fees, cable charges, hotels, fuel, and food. Some should have come from selling her story to a newspaper. It was put up for auction but it was not taken up. Other donations of money have come from America, Switzerland and Donald Campbell . . . and, of course, Miss Scott's personal account. But if the last £5,000 – needed to guarantee the plane – has not been found by 27 April, the flight is doomed. After that date, the weather begins to deteriorate along the route.

"If that happens I shall be heartbroken," said Miss Scott. "I shall have nothing left in the world. Britain will have lost a chance to lead the world. Another country is bound to step in and beat us."

Picture by John Kelly

HOLLYWOOD STARS SEND FOR HAMPSTEAD ARTIST

A dramatic cable has summoned Hampstead artist Maurice Man to Hollywood to do paintings of six top stars. His commission to work there for a month comes after 17 years of working in pastel and experimenting with a unique method of sealing so that the finished painting looks like an oil.

The fame of Mr Man has been disseminated through London's show-business and society worlds, and the word was taken to Hollywood by his friend Leslie Bricusse (he wrote *Stop the World I Want to Get Off*, with Anthony Newley). Bricusse cabled Man from Beverly Hills: "Julie Andrews, Natalie Wood, Samantha Eggar, Joan Collins, Mia Farrow, Yvette Mimieux and several more have agreed to sit for you. The six named will all be in Hollywood for the next month. Please cable how soon you can arrive."

Two businessmen friends have put up part of the money to finance his trip – one of them despite the fact that a portrait of his wife which was to have been a birthday present was slashed by Man two days before his departure. The gentleman concerned was undismayed.

Fame Prophesied

"Great creative talent and an artistic temperament often go together," he said, "and I am convinced that before long there will be Maurice Man's in the Tate and the Guggenheim."

This may be so, but it is certainly startling when you are faced with it for the first time without warning. I went to see him just before he was due to fly to Los Angeles and walked into a local storm, involving, as far as I could judge, one of his backers, his lawyers and his temporary secretary who had started that day and was still reeling.

Mr Man in full artistic spate presents a somewhat frightening apparition: eyes flash behind glinting glasses, his beard appears to bristle angrily and he marches around, his shortie turquoise smock (traditional, after Van Gogh) swirling. He drinks Guinness from the bottle and turns up Radio London very loud ("I like the sounds of young life around me") and suddenly applies himself calmly to the canvas on his easel, making firm calculated strokes.

Slashing Logic

The storm is over without a canvas being slashed. Now he lovingly chooses a crayon from a tray, wipes dusty blackened fingers down his even dustier smock and talks, a little embarrassed, about his abuse of his own work. "When I slash my work I do it quite calmly and deliberately. I normally get the desire to do it when I am having a row with someone. Instead of wreaking my wrath on the person I do it on the canvases. I suppose it is a sort of masochism. I have more than 40 slashed canvases in a room here."

Mr Man was born in London 45 years ago. He studied at Willesden Art School, St Martin's School of Art and the Academie Grande Chaumier, Paris. During the war he worked on government poster campaigns and designed propaganda material. Then he worked for an advertisng agency and became art director before branching out as a serious artist.

His first one-man exhibition was opened at the Kensington Art Gallery in 1958 by Hannen Swaffer, the "Dean of Fleet Street," who wrote later: "When I visited his studio I sat for nearly two hours fascinated by the originality, and beauty. . . ."

At his second exhibition the following year the collectors began to snap up his work and today a list of owners of his paintings includes people in Caracas, Sweden, Australia, Colombia, South Africa and

Portugal. His paintings are in the collections of Sylvia Sims, Susan Hampshire, Bob Monkhouse, Shirley Anne Field and Pier Angeli. And Pier Angeli has said: ". . . the most exciting paintings I have seen in London. They will add much beauty to our home in Italy."

A critic in *Art News* once wrote: "The richness and colour and the good emotional attitude conveyed by these pictures lifts them into a series of statements about the human qualities of women. It does not explore the great depths of personality . . . but it succeeds in conveying deep friendliness."

The first thing that hits you when you view Mr Man's collection is that there are few men among them. Most of the paintings are of beautiful, full-lipped, voluptuous girls. Many are the same girl, Kim, who has modelled for him since she was 15. She has the look of Bardot, eyes sultry and burning on the canvas.

"She is modern woman," says Man. "She typifies everything that is exciting and romantic and expressive in women today. And everything that is exciting, romantic and expressive in women I want to put on canvas."

He does occasionally spot the face of a man in the street, in pub or a café . . . a face he feels he must draw. "Saw a man in a Wimpy Bar the other night. Lovely finely chiselled features, white and smooth. I am going back there to draw

Portrait of the artist at work 1: Maurice Man finalises details of his trip to Hollywood at his Hampstead studio. Behind him – some of the paintings he has slashed, victims of his own fiery artistic temperament. Below: The artist with his tools – a hundred different pastels in a hundred different subtle shades.

him. He said he's there most nights."

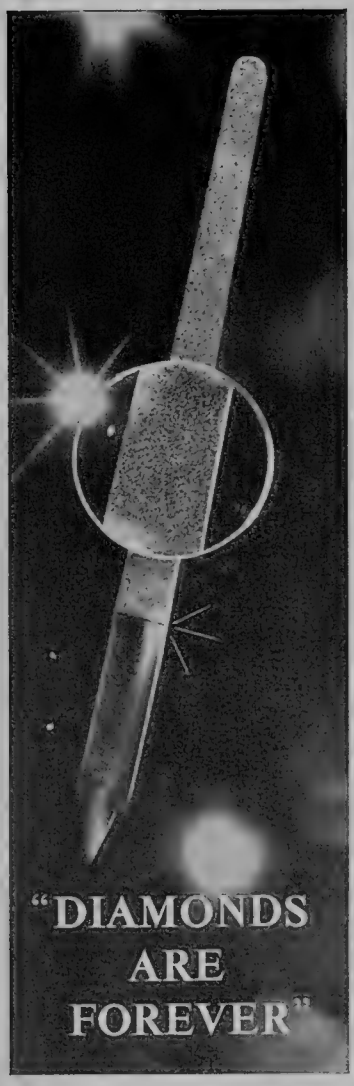
Mr Man gets very worked up about the plight of the modern artist . . . generally unrecognised until he is dead or dying. "Man is giving all his life . . . only waiting to be winkled out of his shell. But everybody strives to keep him down. I was 45 years old last 21 March. Up till then I had been too modest, too self-effacing. I have decided it is time I came out of my shell and told the world what I can do."

The world of Hollywood is at this moment hearing the word of Maurice Man. That is unless that finely balanced artistic temperament is tipped and the slashing begins again.

RODNEY BURBECK

Photographs by John Kelly

Portrait of the artist at work 2: Maurice Man puts the delicate finishing touch to one of his paintings. This is Man in his usual calm and dedicated working mood. "It is only when I am extremely angry that the slashing begins," he says.



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THE CONTINUING STORY...

Writer JOHN McLEOD and photographer JOHN BENTON HARRIS record their impressions of the simple everyday drama of London's real-life Peyton Place.

Life in Peyton Place has been a continuing story since around 1820. The shabby, 50-yard-long cul-de-sac lies behind Greenwich town hall. You could walk to it from the Cutty Sark in the time it takes Allison Mackenzie and Rodney Harrington to drink two Cokes each at Mr Hanley's soda fountain, in the TV series.

According to the 1851 census, a plasterer, coachman, butcher and groom lived there with their families. So did charwomen and seamstresses. Today, seven families and an elderly widower form a loosely knit community. They don't have the problems of murder, rape and professional jealousy highlighted by the late Grace Metalious. But neither do they have a source of advice parallel to Matthew Swain. Nor a pillar of comfort like Dr Rossi. Each home seems to be insular and introverted, though the people of Peyton Place, SE10, concede they generally "manage to get along together."

The row of five terraced cottage which rise wearily from the narrow, battered pavement on the south side adjoin a large house converted from a flour mill. Straddling the "dead end" of the cul-de-sac are premises housing a joinery contractor's business.

Next to this is Stanley Cottage, where 70-year-old widower William Gaines – a retired demolition yard foreman – reminisces on the changes he has seen since he arrived in Peyton Place in 1938. His cottage area is against the neat and unobtrusive house called Ernest Cottage, built, according to a stone inset, in 1880. There, a retiring lady said she did not want to speak about life in Peyton Place. "We don't care much for that kind of thing," she said, as the door swung shut.

Continuing down the north pavement one passes a former Methodist Hall, the ground floor now used by the council. And covering the remaining three-quarters of that side of the street is the towering, redbrick monstrosity of the council's Minor Hall, where old-age pensioners gather on Monday afternoons.

The biggest family in Peyton Place lives at No 4, where Dennis Walter Manners, his wife Doris and their eight children cram themselves into a living room, "front room," two bedrooms and a scullery. Like all the houses in that row, they have a lean-to toilet in a cramped backyard. Dennis, a 30-year-old Sparcatron operator – "actually I burn holes in metal electrically" – earns £14 for a 40-hour week. Rent is only £1 19s 1d, but "we had papers today saying it's going up by 6d a week." Family allowances bring them £2 18s a week, "with an-

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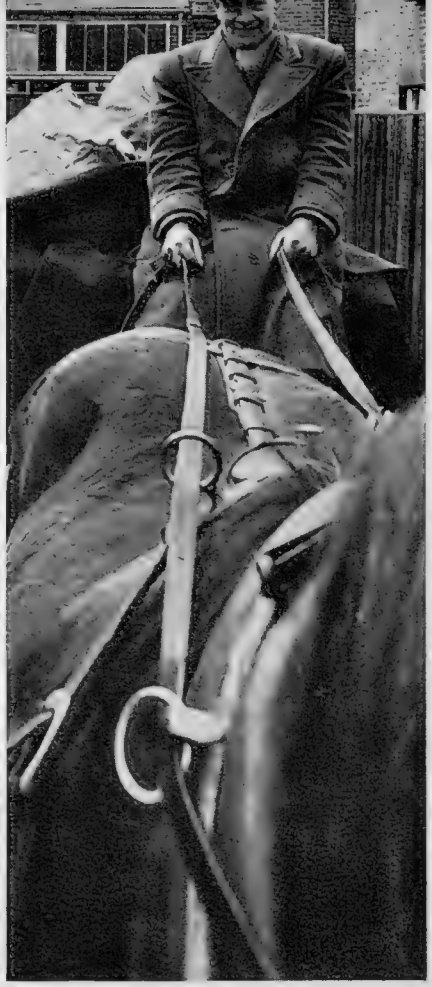


Widower William Gaines (above left) is 70, and lives in Stanley Cottage. A retired demolition yard foreman, he has been here since 1938.

Jacqueline Payne (left), aged six, romps in the backyard with Peg, her pet dog.

Twice a week, ragman Frank Popely's horse and cart rattle into Peyton Place, where Frank, 58 (above), calls at a contractor's yard for sacks of sawdust. "They're for Tony's bed," he says. "Horses have to sleep comfortable, too, don't they?"

Afternoon sunlight splays over the untidy backyard of No 4 Peyton Place. In the gloom of a small back room, a little girl (right) sleeps. This is Helen Tracy Manners, aged three.

continued

other 10 bob when we register Lisa Jane," only six days old when *London Life* called.

They have lived in Peyton Place for three years. "Life here is hell!" said 35-year-old Doris Manners, as she fed her baby. Her husband commented with more restraint: "For the little street that it is, it's very busy and you daren't let kids out to play because of all the cars.

"Saturday night is absolutely fantastic for noise," he went on. "You have people pouring into the Minor Hall, and I don't think they realise anyone lives here."

Dances and weddings in the hall used to keep Peyton Place awake. Main problem was the dumping of crates of empty beer bottles outside the hall. "I wouldn't have minded if they'd thrown a few crates over here," said Mr Manners. A few weeks ago, the residents signed a petition, and the council, they say, has now put up notices in the hall, appealing for quiet.

There is no community social life in Peyton Place. Mrs Manners infrequently goes to bingo, her husband teaches at the local St John Ambulance Division on Wednesday evenings. If son Christopher wants to play football, he has to go to Greenwich Park, some distance away. The younger children play indoors, or jostle in the small, narrow backyard.

Next door, at No 3, is the Payne family: father Mr Jim Payne, wife Flo, daughter Janet – at 16, the only teenager in Peyton Place – and Jimmy, 12, and Jacqueline, six. They have occupied their two downstairs rooms, two bedrooms and kitchen, for 13 years. Their rent and rates are 16s 7d a week.

Mrs Payne, 38, says: "My husband earns about £15 a week. He runs a motor-cycle, and we have a van we use for weekend camping in summer. You can go for weeks here without ever seeing your neighbours. In a little place like this, you'd think everybody would be very friendly. But it's a case of some watching what others are doing . . .

"An elderly couple live next door to us, and we never hear them, let alone see them. The people in the street never mix socially. We all keep to ourselves. Every now and again, there's an explosion between us, then the whole place quietens down again. Apart from that, life goes on just normal like, really."

Daughter Janet, on holiday from her copy-typist's job in Cannon Street, was shy about being photographed. "Wait till I get the rollers out of my hair," she insisted. Unlike TV's Allison Mackenzie. Janet has no Peyton Place boyfriends. Her regular boy is 19-year-old Douglas Davies, an apprentice electrician from across the river in Millwall. They see each other five nights

"Look at the camera," says Beverley Anne Manners (above), aged six. Brother Kevin Peter, four, is bashful because his mouth is streaked with chocolate. So Beverley holds his head round . . .

Mr V Goslin, joinery labourer (left) chats with Frank Popely and Tony the horse, when they call for sawdust.

In the Manners' backyard (right). No room in the house was big enough to pose all the family. The small, narrow yard could just hold them for a group picture.

a week, generally go to the movies.

The only reaction to the "Peyton Place thing" have been odd wisecracks and questions on "is it like the TV series?" But in over 100 years' history, about the only time the publicity spotlight has touched the street was when residents were given free tickets to see the film at Lewisham Gaumont several years ago.

In the converted flour mill at the end of the street, you'll find the Gilbert family, Mr Arthur Gilbert, a twinkling-eyed, soft-spoken man who has spent 40 years there, wife Jane and daughter Gladys. One other person is particularly noteworthy in the street . . . 58-year-old ragman Frank Popely, who brings his horse Tony and cart to the joinery yard once or twice a week. "I get sacks of sawdust for Tony's bed," says Frank.

Those are the people of Peyton Place, a mixed bag, as anywhere else. Unlike the film version, they have no inn for the teenagers, no neatly painted bandstand in a trim square, no romantic lakeside drive-in.

But most say they are happy. And possibly, on evenings in high summer, their bypassed, humdrum little street may acquire a certain quality that the other Place never has in its "continuing story." It would be nice to think so, anyway . . .

LONDON JAZZ SCHOOL FOR CHILDREN

School children from all over the country are in London this week to take part in a course offering tuition by more than 50 top-line jazz musicians. This first-ever national jazz school for children is the idea of two London teachers, Bill Ashton and Pat Evans, who launched the London School Jazz Orchestra Association last year.

Their vice-presidents are Johnny Dankworth, Humphrey Lyttelton and Francis Chagrin and the list of names of the course "teachers" reads like a jazz roll call of honour: Tubby Hayes, Danny Moss, Sandy Brown, Alex Welsh, Tony Coe, Manfred Mann, Alexis Korner, Don Lusher and John Marshall – and these are just a few. All the musicians are giving their time free to help run the "school" at the Marquee and at Ronnie Scott's club.

Sessions are being held every day – a concentrated week of what the organisers call "instrumental clinics" with informal lectures and organised jam sessions. At the end of the week the star "graduates" will be formed together into a National Youth Jazz Orchestra which will give a public performance at the Marquee on Saturday, 16 April.

Mr Ashton, 29-year-old French teacher at Highbury Grammar School, and his colleague, biology teacher Pat Evans, have organised the course as a spare-time activity. "We started the Association because there was just nowhere for school children to go for organised encouragement to play jazz together," he said. "And you would be surprised how many want to. It is probably an extension of the beat groups – in fact lots of the boys had beat groups but couldn't progress any farther.

The London Band launched by Ashton and Scott has been booked for a summer appearance in Battersea Park. And the children selected to form the National Jazz Orchestra will take part in the National Jazz Federation summer festival.

London life's most talked-about columnist reveals ne

DAVID WYNNE-MORGAN

Eight years ago, Belgian-born Tonia Bern was one of the most sought-after cabaret stars in London. She topped the bill at the Dorchester and the Savoy, and had been the leading lady at both the Nouvelle Eve in Paris, and the Open Gate in Rome. She was one of the toasts of Europe.

In just two weeks' time, she steps on to the stage of the Pigalle in Piccadilly as the star of their new show, the first time she has been on any British stage since 1958. That was the year she became the third wife of Donald Campbell, the man who has dedicated his whole life to emulating, and frequently exceeding, the feats on land and water, of the father he idolised.

Apart from occasional stage appearances overseas, Tonia has dedicated these last years to being the wife and companion of the man whose restless and continual search after speed, has driven him to the very limits of human endurance.

Courage

At Lake Coniston, the Utah Salt Flats, and the desolate Lake Eyre in South Australia, Donald Campbell has demonstrated his courage. Against odds and after countless disappointments, he has always succeeded in the end and received the acclaim that is his right.

The courage of Tonia, who has been with him on every record attempt, frequently in places and under conditions that no woman should be expected to endure, has been no less real.

After the 350 mph crash at Utah in 1960, when he fractured his skull, wrote off *Bluebird*, and came within a fraction of losing his life, it was Tonia who, uncomplainingly, nursed him back to health through 12 difficult months.

The last time I saw her sing was when she appeared in slacks in a battered police marquee near Lake Eyre and sang to an almost all male, very sex-starved audience consisting entirely of the *Bluebird* team, when I was its project manager.

I have got everything crossed for you, Tonia, and if the audience in London is only half as enthusiastic as we were at Lake Eyre, your success is assured.

Annabel à la Russe

Gloom and depression from the West End has been the forecast of the experts with the prospect of a tough Budget ahead. One man who is ignoring this in exactly the same way as he has ignored practically every other conventional path to success is Mark Birley, son of the late Sir Oswald Birley, and the owner of Annabel's Club in Berkeley Square.

Today Annabel's is not only accepted as the most elegant and successful night club in London, but probably in the world. It is one of the only places where Press men are not only not invited, but are actively discouraged. Celebrities in every field and every age group pack it every night, because once inside the doors they are simply members of Annabel's.

It took more than a year to construct out of a disused basement, and more money was spent on its construction and décor than anywhere else in post-war London. After three years of continual success, these expenses have still not been completely covered.

Mark Birley has chosen the fortnight immediately preceding Budget day to put on a Russian fortnight, more extravagant in its concept than anything attempted before. *(See sketches on page opposite.)*

He said: "This is not going to be the real Russia, even of Czarist days. It is rather like the Chinoiserie of the 18th century of which Chinese Chippedale furniture is a product. It is what I think Russia ought to have been like."

Mayfair mirage

This mirage has been created by top designer Adam Pollock, who, like Mark Birley, has never been to Russia. More than £8,000 is being spent on implementing his designs. The interior will be unrecognisable.

Eighteen of the top gypsy singers and balalaika players are being brought over from Paris, while all the food is to be Russian with supplies of the finest Royal Blue Persian caviare, not normally obtainable here, being flown in three times a week. Prince George Galitzine has been acting as adviser on the food which the Annabel's chef has been testing for the past three months. He completes the mirage – he is a Cockney named Smith.

Jacqueline Jones, the beautiful star of the show at Le Prince, gingerly sipped a tomato juice with me after her show the other night. "I have got diet problems for the first time for a year," she told me. "That is the trouble with working."

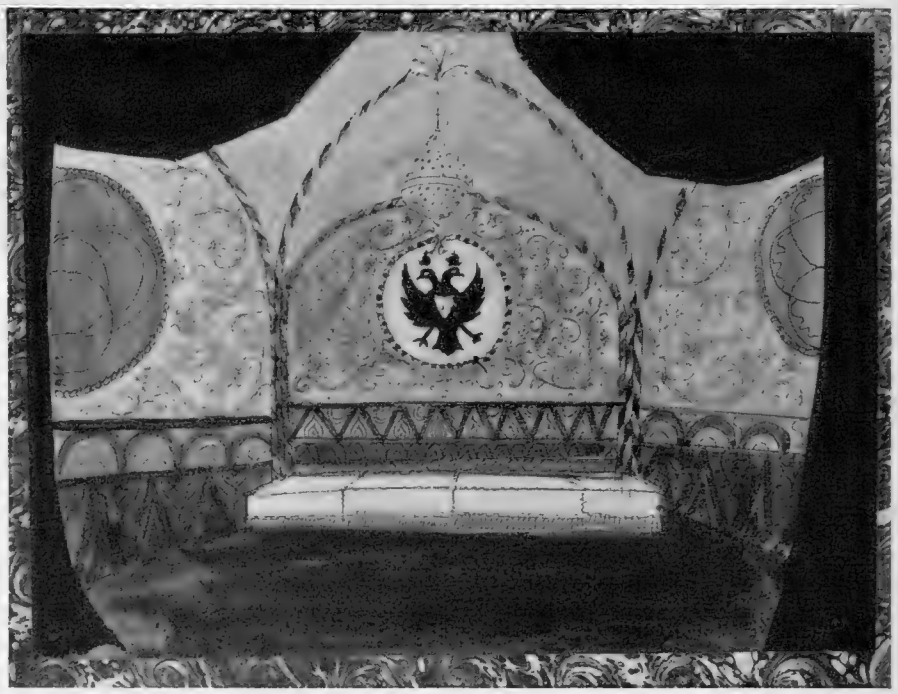
Ray Stark, one of Hollywood's most successful film producers, is the man behind *Funny Girl*, which opened in London this week. He commissioned the script, presented the show on Broadway, brought it to London and hopes that he will soon be able to start work on a film version.

It is estimated that he has already made more than a million dolars out of the show, and that his eventual take will be more than 10 million.

The whole show tells the story of Ziegfeld star Fanny Brice, and Ray Stark is married to her daughter, Frances.

He is the man who laughs himself sick at all those old mother-in-law stories – and he does it all the way to the bank. That is what I call a real family man.

of a club's decor that even in this hey-day of sensational interiors should become the most talked about in London.



LEFT: The only outside indication of the fantastic Russian mirage that will have been created inside Annabel's is this arched entrance leading directly on to Berkeley Square. ABOVE: The Russian Imperial Eagles and gold-leaf ceiling dominate the retiring room. BELOW: White steel Russian stove with its setting of stained-glass windows, curtained arches and low settees. £8,000 is being spent on the rush transformation – between the club closing in the early hours of 17 April and its opening on 18 April.

AN AMERICAN FESTIVAL IN LONDON

For the next three months the American Embassy in Grosvenor Square is holding a Festival of American Arts and Humanities. The very varied programme includes music, poetry, drama and dance, chamber music concerts, a jazz week, film previews and performances, art exhibitions and personal appearances of eminent personalities from a wide range of fields.

A special service for Americans will inaugurate the Festival at Westminster Abbey on Sunday, 17 April, at 10.30 am. The Washington Cathedral choir specially flown in to take part in the Festival will sing at the service. Also on the 19th there will be a preview of five American artists: Brazbys, the sculptor, Alfred Cohen, Frances Kelly, R B Kitaj and John Hubbard. On the 20th and 21st a selection of films will be shown under the collective heading "American Visions and Art Heritage," and on Friday 22nd the eminent pianist Noel Lee will lecture on Aaron Copland's piano works.

On 5 and 6 May Sir Roger Murray is presenting a symposium on American humour. In the evening Roger Lowell will give a lecture on "Tradition and The Self." For the 19th and 20th George Murray, with the help of various well-known actors, will give another dramatic presentation on American observations of England.

At 9.45 am on the 21st there will be a seminar entitled "What makes American writing American."

On the 23rd and 24th there will be two American jazz evenings with Earl Hines and an equally distinguished jazz musician yet unchosen. They start at 6.30. On the 25th a quartet of American musicians will give a recital, and on the 26th there is another jazz evening with Rex Stewart and Bud Freeman. On the 28th there is a concert of American jazz from Chicago to Kansas City at the Royal Festival Hall. Further details of this will follow.

THIS IS ST JAMES'S

The topographer John Rocque surveyed London between 1737 and 1746. From his map it is clear that St James's is the one part of the capital that has changed least in the ensuing 220 years. Bounded by Piccadilly on the north, the Haymarket to the east, Green Park to the west and St James's Park to the south, and dominated by the central square, only the ceremonial swathe of Regent Street varies the old pattern, driving the White Bear Inn underground but not eliminating it.

The Devonshire Club, at 50 St James's Street, occupies the building built in 1827 which in those days was a fashionable gambling establishment, known as Crockford's. There's still famous Crockford's in St James's – now in Carlton House Terrace.

Healthiest, cheapest, most relaxing way of spending a night in London – the Savoy Turkish Baths in Jermyn Street. "Some of the largest men in London come here," says Mr Woodley, the manager. They pass through the Tepidarium, Calidarium and Radiatus reading a wilting *Financial Times* perhaps, or leave the steam room to dive into the cold pool. "A member of my staff has massaged six kings. Like the Windmill we never close – but the figures are different," Mr Woodley adds.

Michael White, controversial impresario, has his office and flat in Duke Street. Just down the road in Ambassadors Court is the residence of the Lord Chamberlain, with whom Mr White has occasionally exchanged letters.

Edward Boodle was the third son of John Boodle of the Three Tuns, Oswestry, Shropshire. He lived at 50 Pall Mall, and entertained parcels of young people with "much champagne, burgundy and claret, the table being covered with every variety in the way of eating" as a satisfied customer observed. Boodle's Club in St James's Street was founded in 1762. Next to it on an L-shaped site is Alison and Peter Smithson's *Economist* building (1964), three hexagonal towers – the result of Britain's angry young architects being given an opportunity to show what they were about.

The Travellers' Club is the first of Sir Charles Barry's acknowledged masterpieces. He was 34 when it was done. Said Lord Castlereagh in 1819: "Let there be a club where foreigners are entertained." Says Robin McDouall, the present secretary: "We have a foreign tradition. We try to return hospitality to people who are kind to the British abroad. We are a non-political club for diplomats, writers and agriculturists. We have the same travel qualifications that we have always had: prospective members must have travelled 500 miles from London in a direct line."

Apart from the upheaval by the Ritz (where the almost mythical Victoria Line is being seen to) St James's is changing. Next event the opening of the Cavendish Hotel in Jermyn Street. It is owned by Trust Houses and Queen Anne's Hotels. There will be a round-the-clock restaurant.

White's, founded in 1697, is the oldest club in London. In the 18th century this was the leading Tory Club, in opposition to Brook's, founded in 1764 and leading club for Whigs. The club tradition continues. There's Dolly's in Jermyn Street, visited by Marlon Brando, Napoleon Solo, Michael Caine, Beatles, Stones, Cilla Black, Ava Gardner, Darryl Zanuck, The Aga Khan, the Duke and Duchess of Bedford, David Bailey, Francoise Hardy, Ursula Andress, Danny Kaye, Sean Connery. "We get swinging people mainly, people who have made it and people who are about to make it. And they really know how to enjoy themselves," says John Gold. There's Birdland (Beatles, Animals, Who) in Duke of York Street. There's the Scotch of St James's in Mason's Yard. Animal Eric has been known to give impromptu songs.

Also in Mason's Yard is Indica selling far-out literature fo advanced readers. It wa founded by three young me one simply called Miles. Th others are John Dunbar an Peter Asher (of Peter & Go don and brother to Jane Money to start the shop w culled mainly from excursi into the pop business – Du bar's wife is Marianne Fait full and she serves from tin to time.

Just across Pall Mall from t Travellers Club is Impossible L Says director David Whitehe "We do anything. Literally a thing – from booking a satell to raising a $50 million loan. on a large scale – we're not terested in babysitters or na services. We have a little mott Nothing is impossible if you afford it. After all, this is no cheap address."

The first formal commit meeting of the Reform C was held at 104 Pall Mall 5 May. Charles Bar £78,650 building was ope in 1841 – the building comm tee when asking for plans d estimates from seven lead g architects (which inclu d Decimum Burton) speci d that the structure should r pass all others in size and n g nificence. From being ne premier Liberal club the e form is now a social n n political club for lead g writers, architects and so ne MPs.

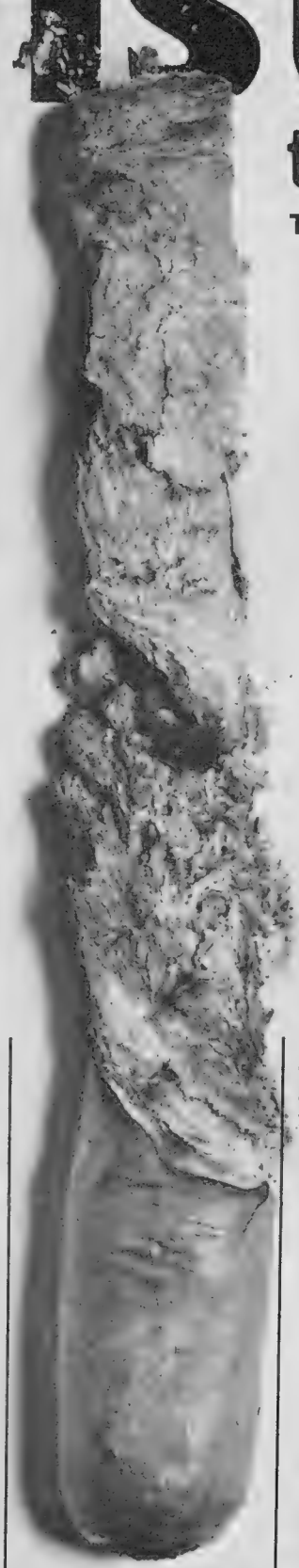
In 1720 Strype described the Haymarket as: "A spacious Street of grand Resort, full of Inns and Houses of Entertainment." The description still applies. The Theatre Royal, Haymarket, has perhaps the most spectacular auditorium in London.

The Athenaeum and the United Service Club on either side of Waterloo Place were built in competition by Decimus Burton and Charles Nash respectively. History and architectural commentators have decided Burton the winner, and, just to gild the lily, he carried out extensive alteration to Nash's building in 1842.

Winston

the last 25 years

The diaries of Lord Moran, his doctor



THE diaries which Lord Moran kept during the 25 years in which he attended Sir Winston Churchill were not intended for publication. Indeed, so deeply ingrained was Lord Moran's professional reticence to discuss a patient that it took the combined efforts of Brendan Bracken, Smuts and Dr G. M. Trevelyan to persuade him that it was his duty to make the facts they contained available to posterity.

ONLY a man as close to Sir Winston as Lord Moran could have written these diaries. He was one of the few men to whom Churchill could unburden himself, the man to whom during long hours of sleeplessness, in the boredom of travel, in the tense moments before important conferences and the moments of triumph or disappointment after them he made some of his most revealing remarks.

These memories are published just as Lord Moran recorded them—often on scraps of paper and the backs of envelopes. Particularly fascinating is Churchill's private view of some of his great contemporaries — Macmillan, Eden, Stalin, de Gaulle and Roosevelt. The account of his long struggle against old age and infirmity is particularly moving.

Inevitably, there is much in the diaries that is disturbing. Written against a background of momentous events—the 1942 Moscow Conference, the 1943 Washington Conference, Teheran, Yalta and Suez—they often shed a completely new light upon them.

Lord Moran's diaries make a vital contribution to our understanding of recent history. You can read extracts from them beginning this week in The Sunday Times. **BEGINS THIS WEEK**

DIEU ET MON DROIT

SUNDAY TIMES

A PREVIEW OF THE BERKELEY DRESS SHOW

One tends to forget that the Berkeley Dress Show is not really in aid of the debs. It is in aid of the NSPCC. But the 15 girls who model will undoubtedly benefit by becoming the most publicised and sought-after of the year's debs. They can show themselves off to their heart's delight knowing that *their* season, at least, is off to a good start. It is also immensely good publicity for the fashion house whose clothes are being shown – Young Jaeger.

It is the 14th year of the show; the place: the Berkeley Hotel; the date: 18 and 19 April. All the chosen girls are given four afternoons of professional coaching by Lucie Clayton. The Duchess of Bedford is the president of the show this year, and the Duke will compere on one of the two days. The girls will be seen by about 400 people, mostly more debs and their mums, and profits are expected to be about £1,500. These pictures show some of the girls at the trying-on.

Top Right: Anna Dugan Chapman wears a white cut-away sweater and pale blue pants, and Marion Burns a pink spotted beachshift with matching bag and hat.

Above: Before: the girls deciding which clothes they'd like to be seen in.

Left: Close-up of Haidee Rawlinson in a white cotton drill coat and helmet.

Right: Tessa Kirwan Taylor wearing a cream tweed coat and hat – not exactly as it will be seen at the final viewing

Below: Private View: Anna Dugan Chapman and Marion Burns.

Left: Sandy Morris, Venetia Knight, and Haidee Rawlinson awaiting their turn.

Above: Important decision – which looks best? Venetia Knight trying on a cotton print hat.

Right: Sandy Morris – proving that a model girl's life is not all glamour: after it's all over, there's clearing up to be done – and plenty of it, which Sandy tackled enthusiastically.

Pictures by A V Swaebe

THE MAN-MAKERS

Aristotle: Man is a political animal
Sir Thomas Browne: Man is a noble animal
Edmund Burke: Man is a religious animal
Thomas Carlyle: Man is a tool-using animal
Benjamin Franklin: Man is a tool-making animal
Charles Lamb: Man is a gaming animal
Spinosa: Man is a social animal
Swift: That animal – called man

Science is now about to add yet another description to the list: Man is an artificial animal. Or soon will be. And although London may not be your precise vision of Paradise, it may easily become an instant Eden – the birthplace of this new, artificial man. Here, they can already use many ingredients of the body, and also electronic and other man-made bits and pieces as ordinary spare parts – just like the ones supplied with any decent industrial product.

Today, London is one of the liveliest centres of this Utopian world of spare-part surgery, and Londoners can already get new hair, teeth, skin, bones, arteries, blood, sight, hearing, hormones, strength, heartbeat, heart-valves, kidney and limbs. Like the great international currents of the arts, literature and fashion, for instance, that always fight for supremacy right here, London is the great battleground of new scientific thoughts and methods, too. "London approves" is regarded as the international stamp of acceptance on new discoveries of spare-part surgery and, what's more, a good many of the major breakthroughs have been originated here. Further achievements are soon to come. Here are just some of the spare-parts London's Man-Makers are working on:

The daily toll

Today, in Britain, 20 people will die of kidney failure. Five of them could live if only there were enough artificial kidney machines – and more if grafting could be made safer.

Heart transplantation will stop heart disease being the biggest single killer with about 540 victims in Britain today and every day. Today, the number of diabetes sufferers is 600,000 in Britain and 70 million in the world. Insulin can cope with the disease, but if the insulin-producing tissue of the pancreas could be transplanted . . . Sir Peter B Medawar, who won the Nobel Prize for a study of body response to grafts, finds "gland grafting is feasible and could be achieved in the foreseeable future."

So what's keeping them? Why haven't they yet devised a human 100,000-mile service with reconditioned engine, new parts and attention to bodywork?

Sir Peter Medawar, Nobel Prize winner and one of our research leaders

The first hurdle to take is financial. Russian scientists get plenty of money even from military sources (their famous artificial hand was developed with an eye on space-flights where, during re-entry, pilots cannot move their own hands); Americans have money, too (£30 million is their yearly budget for spare-part research), yet Londoners unquestionably retain the lead in basic translpantation research, and create man-made men on a shoe-string

The medical hurdles were summarised by Sir Peter Medawar, who is Director of the National Institute for Medical Research at Mill Hill. "In each grafting operation there are three problems: SURGICAL (is it technically possible to do the job?), PHYSIOLOGICAL or FUNCTIONAL (can the organ survive the separation from the body, stay alive and continue its function in another body?) and IMMUNOLOGICAL (can the body, that resists all foreign substances strongly, be made to accept the graft?).

"This immunological barrier is perhaps the greatest remaining obstacle. X-ray and drug treatment can break it down – but then resistance to various germs breaks down with it. Our Institute has worked out a temporary method for selecting the best available organ donor, but the final answer must come with a system of grouping tissues as accurately as blood."

Until then, here's a top-to-toe survey to show if the spare part you need is already – or will soon be – available.

Hair: Can be grafted – with or without skin. It would require a bold man to help a bald one, but from one part of the body or skull to another, hair with skin can be transplanted. Or they can dig a little hole and stick a hair root into it, although it's easy to see why Sir Peter Medawar thinks that in this way it would be "an extremely laborious and tiresome business" to cover a scalp.

Head: All three medical problems are still unsolved, so heads are not yet transplantable. But . . .

(1) American vascular surgeon Dr Guthrie grafted a head in 1908 and, like others since then, restored the blood circulation in it.

(2) Russian Professor Vladimir Demikhov, one of the world's greatest spare-part surgeons, transplanted 30 animal heads. He grafted a mongrel's head and front legs on to the back of Pirat, a German sheepdog, and the pitiful creature lived for 29 days blinking with both pairs of eyes, baring two sets of teeth, and watering both mouths when food was shown although the second head was not connected with the stomach.

Eyes: The American Doyle brothers are experimenting with a miniature TV camera to transmit signals to the optic nerve and restore sight; another American device, that reflects light through photo-sensitive cells, aims at enabling the blind to "see with his ears." A Russian team of biologists, physiologists, opticians and electronic experts, has begun work on the creation of an artificial eye that, like the artificial hand, would be controlled by the patient's own "bio-electrical" currents.

Such technical experiments may perhaps signpost the road to future marvels of spare-part surgery, but – short of a complete eye-graft which is still impossible – the major breakthrough was

Today London is becoming the Eden in which spare-part surgery is taking the first steps in the creation of Artificial Man, and thereby bringing new hope of life to people throughout the world. Here, STEPHEN BARLAY examines what can already be done, and outlines the tantalising gaps in our knowledge that may soon be filled.

achieved in London. The cornea, the "safety glass" of the eye, has been grafted regularly by a "routine operation" with about 70 per cent. success ever since the war, and British hospitals – like Westminster and Moorfields in London – have maintained a world lead in eye surgery. The greatest problem is to keep up the flow of cornea supplies.

The few years old Corneal Grafting Bill enables people to bequeath their eyes, but the cornea becomes useless if within about three hours after the donor's death, the cornea has not reached an eye-bank. Recently, Dr Audrey Smith and Dr F Mueller, of the National Institute for Medical Research, discovered that the protective powers of glycerol, reinforced by dimethyl-sulphoxide, can keep the cornea safe at minus 196° C. almost indefinitely. London hospitals already use this method of preservation that may lead the way towards the creation of organ and tissue banks – one of the inevitable steps necessary in spare-part surgery.

Deceiving the eye

Another promising London experiment: a plastic cornea is rejected by the eye but if it's rimmed by a fine ring made out of a splinter of the patient's own tooth, the graft takes.

Teeth: Surgically and functionally there are no great problems – teeth can be grafted. But the immunological barrier is strong and the teeth usually fall out within two or three years. American Dr Ralph Mezrow has achieved considerable success and can foresee the establishment of teeth-banks. Even if those teeth fall out, they'll never cause pain and can be replaced easily.

In further experiments, "buds" of teeth were taken from the gum and (trans)-planted into volunteer human guinea pigs' mouths. To grow your own new teeth? Why not? If a tomato pip could grow in a Norfolk woman's palate . . .

Nose and ears: Have never been grafted but there is no need to. Plastic surgeons can build or rebuild them from your own spare parts. Terence Montague, an Essex schoolboy, cut off the tip of his nose on a barbed-wire fence. His teacher picked it up and surgeons stitched it on. A Doncaster worker's ear was found by a policeman and sent on to him in hospital after a road accident.

Apart from the powerful hearing aids that are now available, the American Doyle brothers made an "electronic ear" that was grafted into the skull of a woman who then, for the first time in her life, could distinguish between certain sounds.

Aristides Goulielmou, a Greek child, was born without ears, was flown to Churchill Hospital, Oxford, where surgeons cut earholes, carved a pair of ears out of the cartilage at the free end of the ribs and wrapped them in grafts from his own skin. The operation not only improved his appearance, but gave him near-perfect hearing, too.

Skin: Patients own or identical twins' skin graft survives permanently. Transplants from donors can be used to give temporary cover for badly burnt unhealed areas. New York plastic surgeons have recently succeeded in covering a baby with pig-skin – and the graft took!

During the war, people who had 60-65 per cent. of their body surface burnt, were doomed to die. Today, with the advanced grafting and nursing techniques, they usually survive. And now a brave-new-world-like experiment is being carried out by the Royal Orthopaedic Hospital, Stanmore, Middlesex, with the help of Hovercraft and some 50 other companies that contributed special apparatus designed to make badly burnt patients "levitate" on a warmed, bacteria-free air-cushion. Wounds that take 24 hours to dry would in this way be ready for treatment and grafts in 90 minutes.

Arteries: "Just a matter of plumbing," a surgeon says. Plastic tube grafts are accepted by the body and the tissues and cells just quickly envelop them.

Blood: With accurate blood grouping, the problem of blood transfusion has been solved long ago. Another method is to take blood from a patient who is due for an operation – and use his *own* blood for transfusion. Storage was one difficulty, for the patient's blood could be kept for only 21 days. But now, mixed with glycerol, the blood can be stored in deep freeze for three months before the operation.

Nerves: They die quickly and regenerate slowly – that's why nerve grafts produce such bad functional results. Even their repair is almost impossible and this is one of the major obstacles to limb-transplantation, for instance. A promising report to the Royal College of Physicians and Surgeons: Dr William O'Callaghan and his neurosurgical reseach team had success with the repair of damaged tracts of the spinal cord. Rats, with experimental cord sections, received injections of nerve tissue extract – and within six weeks, the rats could walk.

Muscles: They die quickly without a constant right blood supply – cannot yet be grafted separately, but with greater knowledge about their working, more worn muscles can be repaired artificially. Today about a dozen Britons wear "muscles in their pockets." A miniature radio receiver, devised by two Exeter scientists, is grafted into the body and is controlled by a pocket-sized transmitter. The apparatus directs all the functions of the intestine muscles (bowel and bladder) – and the patient is no longer bed-bound.

Bones: Grafting bones presents no special surgical, physiological or immulogical problem. Plastic, metal or the patient's own bones can be used. Nature's ingenious self-repairing, self-lubricating ball-and-sockets (the joints) are a special problem. If the joint research of the Royal Orthopaedic Hospital and BP Oil were successful and artificial joints of hardwearing cobalt-chromium alloys with that self-lubricating system were produced, a great step in spare-part surgery and a revolution in technology would be achieved.

Limbs: In our lifetime, Sir Peter Medawar cannot foresee "transplantation of limbs becoming a routine operation." There were sporadic reports from America and China, for instance, about severed arms and hands that had been "sewn back," but the results were very poor. Some babies, born with the rare condition that need amputation of fingers, had replacements made out of their toes and at least one American child can feel now with her man-made index finger.

But artificial limbs have been very successful. Recently, a fairy-tale-like revolution took place in the field of artificial hands: the Russians managed to replace the old mechanical, cable-operated split-hook by a so-called "bio-hand" that picks up the biological currents of the body and is controlled by "thought." When it was introduced in Britain, this marvel of human ingenuity was greeted by an understandable publicity fanfare during which, as usual, everybody seemed to forget that there is already a London-made "thought-controlled" myo-hand (its motor working on the same small electric voltages generated by the flexing muscles – myo) which is even better than its foreign rival.

Simpler control

Developed at St Thomas's Hospital and at the Centre for Muscle Substitutes at West Hendon Hospital, and now being perfected by a Medical Research Council team, headed by Dr Kinnier Wilson, the myo-hand is simpler to control than the Russian hand, which needs special training (attached to the skin of my arm, my grip movements were faithfully copied by the myo-hand and I could pick up a cup right away – although I spilt some of its contents). Its other enormous advantage is, as Dr Alastair Bottomley explained, that the myo electrically controlled hand has a "proportional response": if your muscles grip faster or harder, this artificial hand – unlike the Russian product – does the same and so, for instance, you can even control how much toothpaste you squeeze out of a tube.

continued overleaf

THE MAN MAKERS

Continued from p. 27

A couple of months ago, 47-year-old Eric Baxendale, of Old Coulsdon, Surrey, became the first man to use a myo-hand. He found he could operate it easily even though his forearm muscles had been dormant since 1944, when his left hand was amputated.

"For hard work like digging or for cricket I still prefer the old split-hook," he said. "But with the myo, for the first time in 22 years, I could almost immediately pour a bottle of beer into a glass, lift a glass to my mouth, put sugar in my tea and stir it while holding the cup in my other hand. I found I could assemble a nut and bolt quickly, and use a knife and fork normally, like the rest of my family."

Apart from the various devices for polio victims and thalidomide babies, at the Hendon centre research has now begun to develop a similar complete arm with working elbow and rotating wrist. In Manchester, Dr Brian Knowles's team have developed a hand that can move the four fingers together and the thumb independently. With myo-legs one problem is how to gain enough power from portable batteries to operate the motor, but the system will certainly help to make controllable artificial knee-joints.

Inside the body, the transplantation of organs is the real aim of the spare-part surgeons who fight an intensive battle throughout what is often an 18-hour day.

Heart: In London, a three-man team – Sir Thomas Holmes Sellors, Mr Donald Ross and Mr Donald Longmore – have received the first, extremely meagre grant to develop a method for complete heart transplantation. Their technicians work with their own private equipment for amazingly low salaries and, in the absence of enough trained staff, are learning to assist at the operations, too.

Ice-bath technique

Mr Longmore said "We're using many new techniques like the cooling of the body in an ice-bath so that the body processes are halted temporarily, and also new equipment like our practically home-made heart-lung machine. I firmly believe that surgically, heart-transplantation will be possible within two years." (A heart-lung unit the team separated from the body of an animal was kept "alive on the shelf" for 41 minutes!)

Heart-valves, that have to open and shut 100,000 times a day – if faulty from birth or damaged by rheumatic fever, for instance – have been replaced by grafts for several years. Mr Longmore added: "Mr Ross, who pioneered this human valve-grafting, has been proved right. There are still minor technical problems to overcome, but last year 10,000 such valves were grafted and the mortality rate was down to 10 to 20 per cent. Most deaths were due to the failure of other worn parts of the heart – hence the importance of a complete heart-grafting technique."

Valve-grafting, too, is done with "profound hypothermia" – the cooling of the body so that the heart is still and yet the body can survive for a limited period without its supply of oxygen. Mr C E Drew, of Westminster Hospital, replaced two faulty valves while a man's heart was stopped for a "record" 142 minutes.

Pocket heart

Artificial heartbeat provided by a "pacemaker," a tiny electrical device, is another spare-part available to people who used to be bed-bound because their hearts could not maintain sufficient blood pressure for active life. It can control the heart "from the patient's pocket" or from inside the heart. The snag: the stimulator works at a set pace – sometimes too slow for hard work, sometimes too fast to let the patient sleep. John Norman, who has been described to me as "a wizard of electronics," has come up with an answer at the National Heart Hospital; his new pacemaker is regulated by real impulses – work or even emotions! – that would affect the beat of a healthy heart.

Liver: This largest organ of the body that removes poisons from the system causes extremely complex problems. An American woman's life was lengthened by 18 days at the American Boston City Hospital, where Dr William McDermott used a pig's liver, placed in a sterile box, to divert her blood and rest her own liver periodically. At Denver's Veterans' Administration Hospital, a liver, donated by a dying patient, was actually grafted into another patient. The six-hour operation was successful surgically and lengthened the life of William Grigsby. But liver transplantation is still not regarded feasible surgically, physiologically or immunologically.

Kidney: This is perhaps the fiercest battle-ground of spare-part surgery. Surgically, kidney transplantation is possible. It will function, too. But the body fights back: the immunological barrier has not yet been broken. (Except when donor and recipent are identical twins.)

They have tried grafts from the dead and even from apes. No major breakthrough has yet been achieved. Hope comes from the National Institute for Medical Research, where at least a temporary method for donor selection has been developed. From a quarter of a pint of the patient's blood the so-called lymphocyte cells, that defend the body from grafts, can be separated. Some five millions of these cells are then injected into the skin of a number of volunteers. Depending on the size and virulence of of the inflammation it causes, the donors whose tissues are most compatible with the patient's can be selected.

The alternative to grafting is the "artificial kidney," an apparatus that performs dialysis (blood washing) – the job of the kidney. As the machine costs up to £3,000, and most types are only in an experimental stage, just a few people have it in their homes, while the rest have to go to hospital once or twice a week. Even so, the machine has performed miracles; people who were slowly going blind, bed-bound for years and given only weeks to live were suddenly given a new lease of normal life by spending just 28 hours (two early nights a week) on the machine.

Saved by machine

James Watkins, 36, of Maitland Park Road, Hampstead, was doomed to die within a couple of months because both his kidneys failed. He became the second person in Britain to have a machine in his home and has been saved. After a year's twice-weekly dialysis, he was well enough to go away on a week's holiday leaving the machine behind.

Glands: Sir Peter Medawar said: "I think that in a few years' time, people will be as interested in the transplantation of glands as they are now in the more spectacular transplantation of whole organs. At present only a few people work on it and it would obviously require intensive research, but the surgical and physiological problems wouldn't be grave and even the body resistance would, I think, be less than to, say, a kidney."

Perhaps the most revolutionary achievement would be the transplantation of the endocrine or ductless glands that control the growth and proportions of the body, bone developement, sex-life, digestion and several other vital functions.

Hormonal treatment does affect growth. It is HIGH (Human Growth Hormone) that gives hope to those who, until recently, would have been doomed to remain less than five feet tall for life. In Zurich, Swiss doctors treated nine abnormally small children with HGH and six of them have grown considerably. Brian, when he was five, a year ago, was only the height of an average nine-month baby. For a year he has been treated with HGH at the Great Ormond Street Children's Hospital – and he has grown 10 inches.

In all this, the aim is to correct the "errors" of nature, or the results of diseases or accidents. Artificial Man is being born in London today for this purpose – the rebirth of man himself.

9" TV BBC 1, BBC 2 and ITV. 43" telescopic aerial. Mains or battery operated (battery optional extra). 85 Gns.

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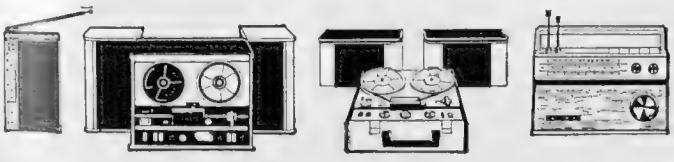
In just twenty years the Sony Corporation has become the world's leading name in electronics. Sony pioneered miniature transistorised radios and televisions. And the result of many years of research is shown above. It's the T V that's really portable. Take it with you: on the beach, the yacht, to the cottage. Use it in the kitchen, bedroom, park or garden; wherever you are take a Sony.

Sony make a complete range of transistorised radios and tape recorders. Full details from your Sony dealer or write for a colour brochure to: SONY U.K. SALES DIVISION, Dept. LL4 Mercia Road, Gloucester. Tel: Gloucester 26841. London Showroom. 70-71 Welbeck Street, London, W.1. Tel: HUNter 2143

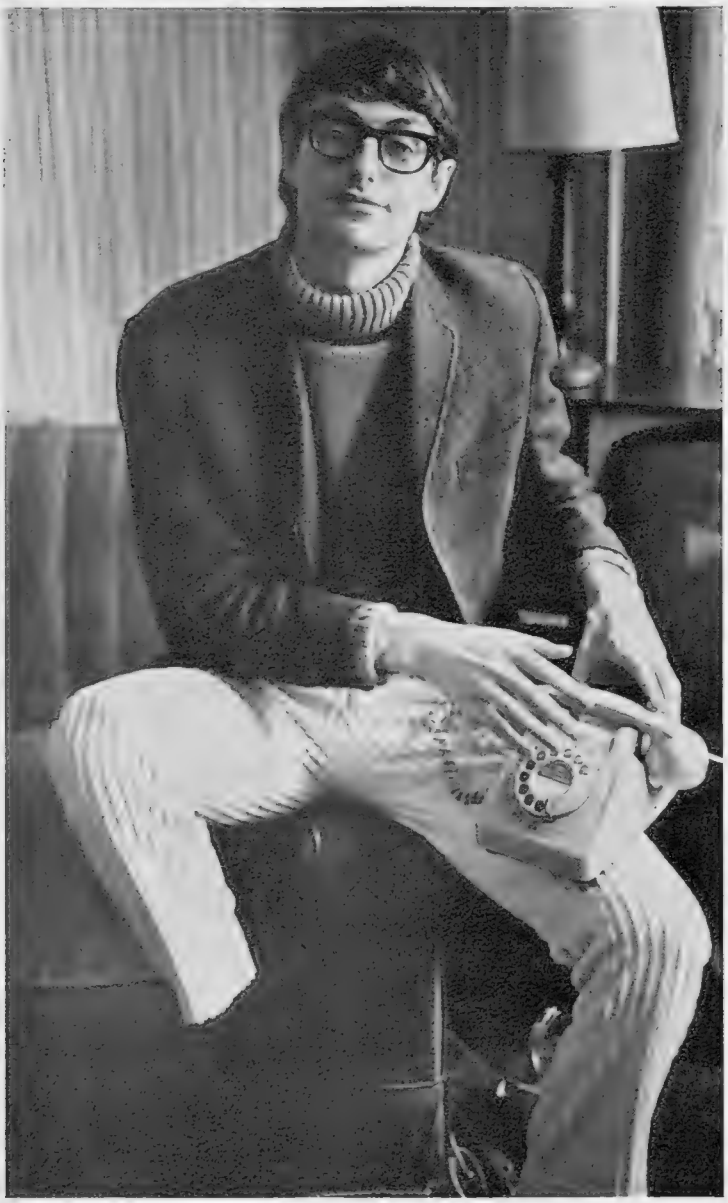


SONY®

RESEARCH MAKES THE DIFFERENCE

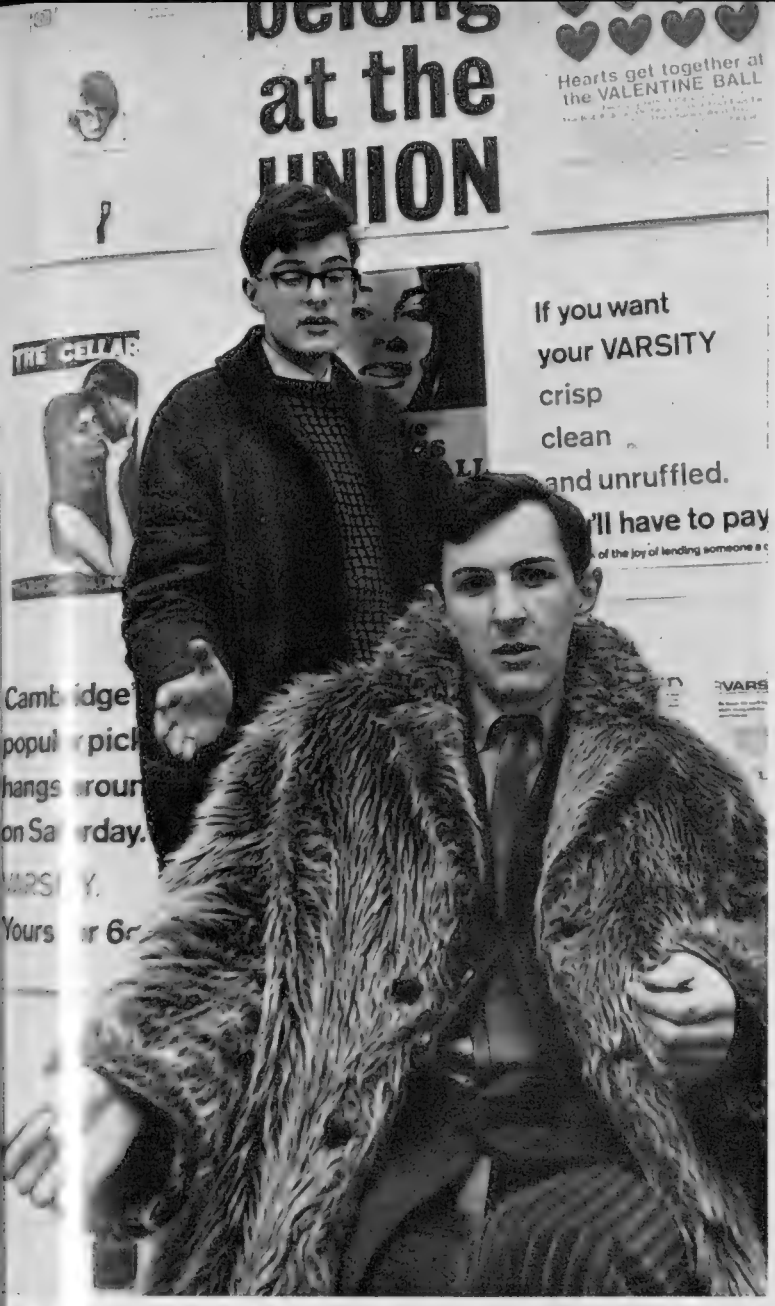
THE CAMBRIDGE PROFESSIONALS

Undergraduates at Cambridge have always been able to make money during their student days – there is no proctorial or University edict against working in term time. It is up to individual tutors to make sure that each undergraduate is not letting his degree work slide. Acting and writing – think of the Peter Cook, David Frost, Andrew Sinclair generation – have always been top of the list. But today a new strain is growing – undergraduates are moving into magazines, advertising and technical journalism. SUZY MENKES introduces the current crop.



Jonathan King: age 21, in his second year at Trinity reading English, made £20,000 in the long vac from his first record: *Everyone's Gone to the Moon*. He is his own song-writer, arranger, agent and manager. Also manages his own backing group Hedgehoppers Anonymous. He has formed Jonathan King Enterprises Ltd incorporating Jon-Jo music publishers – this means a 50 per cent share in publishing fees. "The fact that I'm highly intelligent obviously helps me on certain levels," he says. He has a column in *Music Echo* and writes for the American magazine *Go*; has done many television shows. Plans to stay in the pop business until he gets bored: "Which might be pretty soon." He lives in digs, has no new luxuries apart from a telephone, drives the same Austin Healey Sprite he saved up for three years ago: "I like luxury and I'm willing to sacrifice certain things to be comfortable."

Robert Perlman: age 22, economics graduate of St Catherine's College, now researching in economics, specialising in commodities. Comes from Curacao, plans to live in England. He is President of the Cambridge Union Society, earns £1,000 a year from the *Economist* as a commodities specialist. He attributes his success to chance. During the long vac of 1964 he worked on the metal exchange in London, noticed fluctuations in the price of zinc, used his knowledge of economics to discuss and interpret the subject. His essay won a university prize and was accepted by the *Economist*. He was offered a job at the end of his third year, and works four days a week combining these duties with those of Union President. Intends to work in business so that he can apply his economic theories to practical circumstances. Perlman is the only graduate who works virtually full time.



Robin Wight: age 21, third year at St Catherine's reading Land Economics, has become a sought-after advertising consultant in the university. Interest fired by helping his father do a draft campaign for the TA. Started a magazine in Cambridge called *Tory* and laid the foundation for its present success as *Accent* (Ian Smith writes for it). Eighteen months ago he took over the problem of selling the Cambridge Union, giving it a new, lively image. His campaign brought a 50 per cent increase in membership. Has organised advertising for almost all important university functions and societies. Formed Precision Marketing Services with three other undergraduates, advertising consultants for various groups – the ADC, the Union and the newspaper *Varsity* among them. They do most of the work for nothing but accept a fee for advertising research and less pleasant jobs: "Of course, I want to build up capital, but capital in the advertising game means experience." He says: "I think selling will be the basis of our economy for the next 50 years. We are not just dabbling in publicity" The firm is modelled on a London agency using the same techniques.

Tony Crowther (background): age 20, reading modern languages. General Accounts Director and organisation man for PMS. He sees the organisation functions smoothly, controls madder impulses; also does research.

Geoffrey Pickering, age 21, in his third year at Trinity reading physics. He is the proprietor-editor of a magazine *Cambridge Research*, a science magazine: "It makes no concessions to popular journalism." It first came out last term and sold out; exact sales are unknown, he says: "Thousands and thousands." The magazine sells in London as well as Cambridge: "Cambridge is so dull if you are a scientist. I need something to keep me amused." He has plans for an Arts Guide and a boutique: "If the boom doesn't go off too quickly." Success so far is not great, but the interesting thing is his dedication and professional approach. He is reserved but has authority as he outlines his plans; he has a ruthless ambition to get to the top and be his own boss: "I am interested in power or money, preferably both. I admire self-made men; I intend to be one myself. It's the experience I want now the big money will come later."

The Boston Crabs: Fred Friedlein, age 21, third year modern languages at Pembroke. Founded group in 1963, its personnel changes with the generations. Tom Friedlein, age 18, brother of Fred. Modern languages at Pembroke, plays bass. Geoff Mott, vocalist, town member. Tony Skinner, age 21, reading modern languages at Caius. Plays drums, comes from Singapore. Stuart Neame, age 21, reading economics at Pembroke. Plays the organ. They charge 25-30 guineas a night in Cambridge, do a lot of work outside in London. Their London agent gets them weekend engagements during term. Their manager Tim Freshwater (21, reading law at Emmanuel) says: "They are not really professional." They run no publicity, make any conscious effort to get jobs, their manager is not on the telephone. They have made three records; the first two flopped, the latest is *You Didn't Have To Be So Nice*. Fred might stay in the pop world, the rest will be scattered.

You put your right leg up, you put your right leg down . . . Dickie Henderson (above) runs through a new dance routine with Steve Clark for one of his popular television appearances.

SCHOOL FOR STARS

"I was determined not to be like 'pop' singers, not knowing what to do with their hands and feet," says Tammy St John. "Now I have much more confidence in myself." Tammy is a student at Britain's newest "university," where she is being groomed for stardom by the Clark Brothers. The University of Show Business, which opened its basement doors in Tottenham Court Road just five months ago, already has 100 members on its books – people like Dickie Henderson, Frank Ifield, Cliff Richard and The Shadows. At the University, Steve and Jimmy Clark aim to build stars and give "post-graduate" training to stars already made. The famous dancing brothers believe the profession is deteriorating because youngsters these days are given solo spots on stage and television before they are ready for them. For a £25 annual subscription students get a daily free dancing class, steam bath and massage for a reduced fee of £1, and free use of the gym.

You need hands . . . and in the world of show business you must know how to use them correctly for full effect. "Like this," says Jimmy Clark (right), as he demonstrates to singer Stephen John. The energy-consuming rigours of appearing regularly on the stage also demand an above-average fitness, and Frank Ifield (below) believes in toning up his body by using weights in the Clark brothers' gym.

Tracy Rogers (bottom picture) works at the University of Show Business, where she is learning to use her hands and body, as well as her voice, to "project" herself when she sings. While, below, Sheila Munro practises a new song and dance routine for her night-club act.

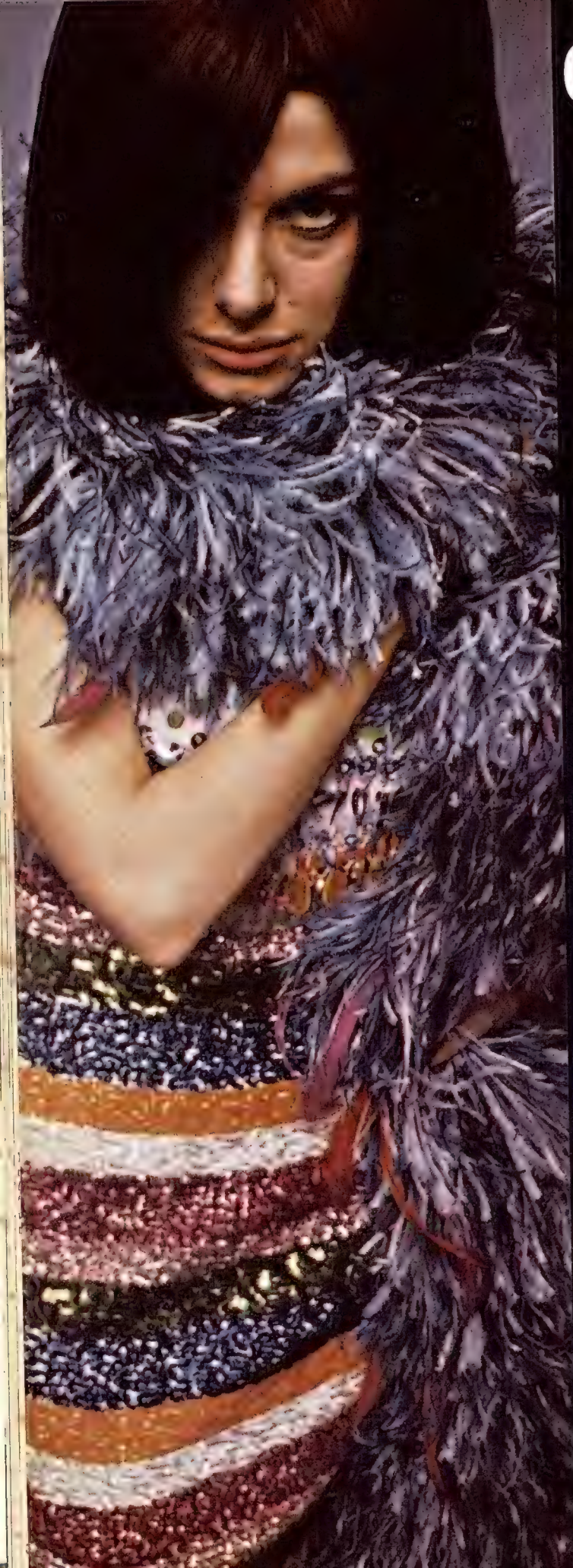
In the picture, left, Steve teaches THEM (yes, that's the group's name) hand and feet movements. Left to right: Steve Clark, Van Morrison, David Harvey, Alan Henderson, Ray Elliott, and Jim Armstrong.

ON THE LEVEL

Fashion by Shuna Harwood

Pictures by Peter Akehurst

On The Level opens in London on 19 April. Presented by the same team as Robert and Elizabeth, it is the first musical to provide its cast with really wearable, up-to-the-minute clothes. The story is of a nation-wide GCE scandal, and the designer Malcolm Pride has succeeded in making the schoolgirls look swinging by day and naughty by night. They look so good in fact that several of the ones we have photographed are being manufactured as part of the autumn range at both Lee Cecil and Harvey Gould, dress and coat and suit manufacturers, respectively. The girls in the pictures are all from the cast—Julie Pitcher, Maggie Vieter, and Angela Richards, who plays the lead. The wigs in these pictures were all done by Denis at Vidal Sassoon and the jewellery is by Adrian Mann. Watch out now for the schoolgirl look with a difference!



Left: Angela, who plays Kathie, in a long sequinned dress and long long feather boa which are worn in the party scene. Above: Angela with a short wig wears one of her outfits from the senate scene. Red and blue checked wool pinafore dress with a ribbed skinny sweater. Gold hoop earrings from Fenwick.

Above: That's Maggie on the left in a white crepe dress with grey, lilac and blue sequins around neck, hem and the split sides. Julie wears a string vest look, also over white crepe, with white lilac, blue and brown sequins round neck and armholes. Both being made by Lee Cecil and on sale in July.

Top right: Maggie in a yellow jersey shirt dress with green and white collar, cuffs and front tab worn in the morgue scene. To be made by Lee Cecil, on sale in July. Yellow beret by Kangol.

Above: Angela in a scarlet velour single-breasted coa
Large school scarf in navy and red. Being manufacture
by Harvey Gould, and on sale in July at Werff, 32 New Bon
Street; also at "Upper Ten" boutique, Peter Robinson
Oxford Circus.

ON THE LEVEL

continued

How Julie Pitcher will look in her brown, beige and green checked wool coat, with a low-slung suede belt. Scarf and knickerbockers to match. Sporty outfit worn incongruously in the office scene in "On the Level." By Harvey Gould on sale in July at Werff, 82 New Bond Street; and at "Upper Ten" boutique at Peter Robinson, Oxford Circus.

THESE BOOTS ARE MADE FOR FILMING

Just before the First World War a quiet, respectable little firm began life in New Compton Street. Shop, factory and living accommodation were combined in single premises and few but the idle stopped to examine the unlikely looking selection of ballet shoes, clogs and corrective footwear on show.

Anello & Davide operated a quiet, unspectacular business specialising in making footwear for the West End theatre. Now they serve the whole entertainment industry. For the film *Cleopatra* the order was 500 pairs of boots for the Roman legionaries, 100 pairs of sandals for the Roman senate, plus individual, authentic footwear for Cleopatra, Pothinus, the High Priest and Caesar. For *Ghengis Khan* they had to order a herd of scruffy-looking cowhides to get the authentic touch. They are also the only firm in the country that can achieve the right touch of horror in boots for Hammer films.

Sadler's Wells, Covent Garden, the National Theatre, Glyndebourne are among their customers, too, and they've made boots for Richard Burton since he appeared in *The Lady's Not for Burning*. The strong liaison with the entertainment industry helped, of course, but it was The Beatles boom that finally and firmly established the firm as leaders in the field of men's and women's bootwear. The massive demand for elastic-sided Cuban-heeled Spanish dancers' boots (foreshadowed by Spanish imports like Antonio) forced Anello & Davide to recognise its own potential and a new shop, in Oxford Street, was opened to cater for the demand.

But in the factory at Drury Lane, a studied calm prevails. The customers come in, sometimes with an order for 50 pairs of ballet shoes, 20 pairs of Cossack boots or 10 pairs of Scottish reel pumps. Maybe an American arrives looking for a really stylish pair of thigh-high, shiny, skin-tight, super-supple, high-heeled, front-laced, black riding boots to "wow" the folks back home. Each one receives the same polite attention, the measurements are carefully noted, the customer can select the leather he wants used if he wishes and the details are forwarded to the first stage of the long series of extremely tricky operations that bootmaking demands.

"Leather," says Mr Bruno Davide, the manager of Anello & Davide, "is an extremely tricky medium to work in. The skins shrink and stretch; different skins from different animals from different parts of the world demand special treatment; similar skins from different herds can vary enormously, depending on the way the herds have been treated. Burrs and ticks and barbed wire, liver complaints and disease mark the skin, and all these have to be allowed for. But no synthetic fabric has been found to match it yet.

"We can make any boot in any kind of material. Nothing has been too much for us yet. But there's nothing like leather for boots. To be able to go to a shoemaker and say: 'Look, I want it made this way,' and talk to someone who really knows what they're on about . . . well, that's not too much to ask in this day and age, is it?

"We give the customer what he wants. We cut the middle man out. That's where we have the advantage over the 49s 11d, 59s 11d and 69s 11d Clore-controlled stores. After all, £5 or less is not too much to pay for a pair of boots like these, is it."

In the basement underneath their Drury Lane factory are boxes and boxes of old second-hand boots, filed roughly in sizes and styles; Russian, Ivanhoe, sandals, Cowgirl, Majorette, Can-Can, Ladies' Blue Tongue Tie shoes, long Roman boots, short Roman sandals, clogs, ballet shoes – these they hire out to stage companies. They can usually find something made already to fit the customer, provided he isn't too fussy. After all, there are only a limited amount of styles for shoes and boots and if you look back far enough you can usually find the styles of today in some history book.

"A new pair of boots doesn't look as good as an old pair of boots. An old pair of boots has a certain amount of character that the new pair never had," points out Mr Davide.

If the demand is for yard-long Coco boots, with double soles that split and pivot to contain and conceal all the paraphernalia of the modern espionage agent; or a pair of gravitated space boots; or for the soles to be repaired on chain-mail leggings; or just for a pair of straight, hand-made boots that will last for the best part of a lifetime – well, Anello & Davide can supply it.

HUGH BLACKWELL

Mr Davide (below) and some of the boots that were worn by leading players in the film "Cleopatra"

WHAT PEOPLE ARE WEARING

Fashion by Shuna Harwood

Susie Bisco (right), fashion co-ordinator for an advertising agency in New York, wearing a black and white check dress which is an English import for Bigi of Bergdorf Goodman. Her white crushed leather washable raincoat is by La Flaque de Paris from Saks, Fifth Avenue. Hair by Gerrard at Vidal Sassoon, Grosvenor House.

Mrs Mattli (above left), wife of the couturier, in a simple sleeveless two-piece in beige cotton tweed, designed by her husband; her hair is always done by Ricci at Vidal Sassoon, Grosvenor House. The dog is her pug Chi Chi Boo.

Robin Steadman (left), hair stylist at The House of Leonard in Grosvenor Street, wearing a tweed jacket that he had made to measure at John Stephen Custom Built Clothes in Carnaby Street.

Mrs Barbara Warner (above) wearing a turquoise lace long evening suit with pleated chiffon blouse; the jacket is covered in turquoise flowers. The suit was designed and made by Mrs Warner and she sells it in her new boutique called Fab Furs, 10a Chepstow Road, W2. The boutique specialises in young furs and special evening wear.

Anne Ballantyne (left), secretary to Kasmin the art dealer, wearing a navy wool dress with red and white braid on sleeves, designed by Flegg.

Rosemary Flegg (far left), used to design in the theatre, recently turned dress designer, wearing a brown linen dress with red braiding designed by herself.

Mrs Lesley Astaire (above) actress daughter of Monty Berman, wearing a gold brocade evening dress and jacket with mink cuffs by M Berman Ltd.

Tippi Hedren (right), now filming *Countess from Hong Kong* at Pinewood in which she plays Marlon Brando's wife. Tippi is wearing a cream silk jersey long evening dress by Edith Head, motion picture dress designer and Academy Award winner. The glittering stole is a family heirloom and is made of pounded silver and comes from the Middle East. She is married to Noel Marshall and they have four children.

Nancy Sandys-Walker (above left), fashion photographer who enjoys dressmaking, wearing a black and white Terylene/worsted dress that she made herself.

Burt Bacharach (above), who is living in London until mid-April, working on the score of the new Peter Sellers film *After the Fox*. His very light grey wool shirt was a present in New York, he bought his dark grey trousers in New York but they were made in Israel, and his jersey waistcoat is from Edinburgh.

Where To Go If You Want To Stay Out All Night...

by Shelia Fitzjones

London life positively throbs for 24 hours round the clock. Walk around Soho and you can find a lot going on – with police approval – during the wee small hours. You can eat all night, drink a fair proportion of it, go 10-pin bowling – even have a haircut and shave at five in the morning if you are that way inclined. Many firms offer a 24-hour service.

The following is a list of some of the places that are either open all night, or at odd times when you wouldn't expect them to be open.

HAIRCUTS AT NIGHT: Cliffords, 23 Charterhouse Street, EC4, are open on Tuesday nights/Wednesday mornings from one minute past midnight. Early morning clients include Fleet Street journalists, Covent Garden porters . . . and insomniacs. They specialise in razor-cutting and blow-waving, and you can pop in for a colour-rinse at three in the morning.

TWENTY-FOUR HOUR SECRETARIAL/TRANSLATION SERVICE: Forum Secretarial Services, Simon House, 28-29 Dover Street, W1 (HYD 1351) will supply secretaries, typists and interpreters right round the clock. Of course, they prefer to make the arrangements for this service at a reasonable hour so that they can warn the secretary that she must be prepared to work all night, but they will always help in a late-night emergency. Secretaries have their own electric portable typewriters. Charges vary according to time of day. After 1 am weekday charge is about 30s an hour, after midnight on Sundays about £3 an hour.

ALL-NIGHT SITTINGS AT HOUSE OF COMMONS: If you want to find out when the House is likely to have a debate that will keep them up most of the night, you can telephone the **Admission Order Office** at WHI 6240, Ext 26, and they should be able to tell you, unofficially, when this is likely to happen. You can also phone them when you know the House is sitting late to ask them until what time they are likely to be there and if there are any tickets available for the Public Gallery.

TWENTY-FOUR HOUR SERVICE FOR BABY-SITTERS, EMERGENCY PLUMBERS, ELECTRICIANS: Telephone **Problem Limited,** 20 Grosvenor Gardens, SW1 (TAT 8181). This is really a subscription organisation (costs 5 guineas a year to become a member), but their switchboard is manned right round the clock and they will send out people to non-subscribers, too. Obviously, they are quite happy about sending a plumber or strong-armed handyman round to your home in the early hours, but are a little more cautious about sending out a defenceless young baby-sitter to a non-member's house at three in the morning, and will try and check if it is a *bona fide* request. Non-members will also have to pay cash or cheque on the spot for the service. Charge for baby-sitters is 4s 6d an hour, minimum sitting time, 3 hours. Problems will also arrange to get your home cleaned at night, will arrange air tickets for you and deliver them to your home in an emergency, repair central heating systems, arrange car hire, and so on.

ALL-NIGHT POST OFFICE: King William IV Street, Trafalgar Square, WC2 (WHI 9580) open all night for stamps, registered letters, parcels, savings bank – more or less, all regular postal services.

ALL-NIGHT BOWLING: If you want to work off excess energy in the small hours, safest way is to go 10-pin bowling. **Excel Tenpin Bowling Centre,** Shaftesbury Avenue, W1 (GER 1580) is open all night on Fridays and Saturdays and till about 4 am on weekdays and Sundays. Charges are 3s 6d entrance fee, refundable on first game, and 6s 6d per game after 6 pm. One shilling for hire of shoes. Licensed bar is open till 11 pm but Grillette open for snacks and light grills as long as there is demand.

ROUND - THE - CLOCK CAR HIRE FIRM: Godfrey Davis, Davis House, Wilton Road, SW1 (VIC 8484). You can call for a car or phone them at any time and they deliver a self-drive car to your door. Can hire anything from Mini to Humber Super Snipe (Minis cost 25s per day and 4d per mile). Also run 24-hour service for chauffeur-driven cars: 12s 6d per hour and 2s 6d per mile (minimum charge: £2 10s).

DRINKING OUT OF HOURS: The Nag's Head, Covent Garden (opposite Royal Opera House), opens at 5 am. Don't go there dressed in evening-dress if you want to get a drink as they are only supposed to serve drinks to market workers. Snacks (hot pies and sausages) and sandwiches available – but alas, no onion soup.

ALL-NIGHT GARAGE: Moon's 79 Davies Street, W1 (HYD 1441) are open all night for minor repairs and breakdown service. They will come to your assistance if you are within a five-mile radius of the garage (further for account customers) and carry out on-the-spot repairs, like changing tyres, repairing faults in wiring, or changing a fan belt. Charges are from £1 5s for on-the-spot repairs after 10 pm £1 13s 5d for towing car in.

TURKISH BATH: For men only, **Savoy Turkish Baths,** 91 Jermyn Street, SW1 (WHI 9552). Charges are 30s from 9.30 pm-9.30 am. Light refreshments, like bacon and eggs, or toast, available.

LATE-NIGHT BANK: Mayfair London Bank, 70 Park Lane, W1 (GRO 1891) is the only bank in London which is open until 10 pm, seven days a week (excluding Bank Holidays). You can make arrangements through your own bank to cash cheques there up to a specified amount – or keep a few odd pounds in a current account there for late-night emergencies.

ALL-NIGHT RESTAURANTS: More and more opening has popularity for late, late suppers and early, early breakfasts increases. Places where you can eat round the cock include:

The Steak House, 93 Shaftesbury Avenue, W1.

Euston Steak House, Hobson House, 235 Euston Road.

Victoria Steak House, 82 Victoria Street.

Paddington Wimpy House, 26 London Street, W2.

Edgware Road Wimpy, 7 Edgware Road, W2.

Putney Wimpy, 38 High Street, Putney.

Earl's Court Wimpy Bars at 250 Earl's Court Road and 1 Earl's Court Road.

Golders Green Wimpy, 534 Finchley Road.

Finchley Road Wimpy, 257 Finchley Road.

Royal Garden Hotel, Maze Coffee House on lower ground floor is open 24 hours for steaks, grills, salads and sandwiches. Minimum charge between 11 pm and 6 am is 5s. Breakfast grill – bacon, eggs and sausages – costs 6s 6d.

Golden Egg at 175 Earl's Court Road, SW5, 479 Oxford Street, and 24 Thurloe Street.

Steak Encore, 20 Leicester Square.

ALL-NIGHT CHEMISTS: Boots, Piccadilly Circus (WHI 4761) and John Bell and Croyden, 50 Wigmore Street, W1 (WEL 5555).

MINI-CABS: Most mini-cab firms are open all night. **Welbeck Motors** (WEL 4440) will do things like collecting and delivering parcels at any time – will even call to collect your laundry, take it to an all-night launderette and deliver it back when washed and dried. Their charges for mini-cabs are 2s per mile.

. . . And How To Make Sure The Burglars Aren't Getting In

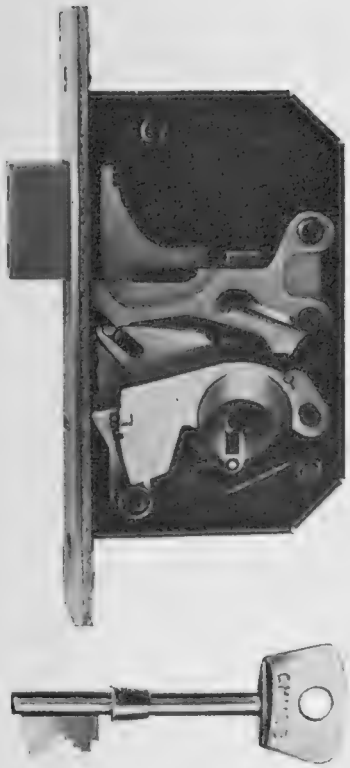
by Angela Ince

These are tough days – you can't even take a World Cup to a stamp exhibition without it being stolen. Getting down to the ordinary domestic level, most householders are all too well aware that they could well be the next. It's not only the priceless diamonds and the family silver that burglars aim for . . . it's the transistor radio, the small camera, the trinkets, and anything else that comes to hand. And as anyone who has been burgled can bitterly tell you, they cause as much mess and destruction when they're getting away with something worth £15 as something valued at £15,000.

Most experts in crime prevention will tell you that there is no such thing as an absolutely 100 per cent burglar-proof house – given time and the right equipment, a really dedicated thief can break into anything. But time is what most burglars are short of, and a house that is obviously well locked and protected will nearly always send them off looking for something easier.

LOCK THE DOOR, BAR THE WINDOW

One of the expert firms at making premises as near burglar-proof as possible is **Banham's Patent Locks,** 185 Kensington High Street, W8 (WES 4828). They install as well as supply locks, and insist on a survey before they agree to do the installation. And they point out that the position of a lock is almost as important as the lock itself. Among the devices they provide are: (1) The Banham Automatic Bolt, which is a combination of three locks in one, so that the door is latched, bolted, and dead-bolted. Supplying and fitting, with four registered keys, 8 guineas. (2) Locks for all types of windows – wooden, metal, sliding and French; one type costs 25s a window to supply and install. (3) Invisible mortice bolts at 25s each. Fitted to inner doors of premises to prevent the burglar going from room to room, should he break in through a window.



Skeleton-proof *Chubb "Castle" Mortice lock suitable for any wooden door and especially when insurance requirements specify a really secure lock. Among its features are a unique security mechanism providing thousands of key varitaions; skeleton keys cannot open the lock; three special security devices which give protection against picking. Price 56s 9d, including keys.*

This firm also makes grilles and bars to specification, and their door viewer (50s to supply and install) allows you to see who you're opening the door to before you open it.

Chubb & Son's Lock and Safe Company say that in the average house you can double your defences for less than £20 – although, of course, the more you spend the safer you will be. They provide locks for three different kinds of window: (1) For steel casements and fanlights: lock 11s 9d, key 2s 3d. (2) For wooden casements and fanlights: either a security bolt (9s 3d, key 2s 3d) or an anti-burglar dual screw (2s 3d, key 1s 6d). (3) For sliding sash windows in older houses: the Fitch window catch, 11s, and the sash window stop, 13s 9d, key 3s 6d. This means you can leave a window slightly open for air, but it can't be forced open any farther. Among the door locks that this firm produces is the Standard Mortice Deadlock, which has a conventional bolt-throwing device, a five-lever lock, and is one of the first locks to get the new British Standards Institution kite mark for thief-resistance.

TRIGGER THE TRAP

These days, there are all kinds of devices, from infra-red rays to high-frequency sound waves, that can trigger off an alarm.

D G Simpson & Co, 7 Thornbury Court, Church Road, Osterley, Middlesex (ISL 7432) are specialists in triggering devices and alarms, and say that 90 per cent of their business is done after break-ins. They sell a burglar alarm that you can install yourself for 38 guineas, though an average audible alarm system costs around £70. They can install infra-red ray equipment that will receive and transmit a disturbance to a Treble 9 unit alarm; a fully automatic alarm that dials 999 and resets itself. Another of their devices is pressure mats (£3), which are laid under the carpet and are so sensitive that not so much as a cat can walk across one without making the circuit and triggering the alarm. This device is incorporated in their Home and Office Unit, which costs 15 guineas, and consists of pressure pads under the windows and a contact hidden in the jamb of the door. The alarm can be regulated to constant ringing for night, or a single ring during the day.

Associated Fire Alarms Ltd, 25 Wellington Street, WC2 (CHA 2888), are experts in security systems. One of their newest systems projects inaudible high-frequency sound waves that give the alarm the instant they are interrupted – the advantage being that the intruder doesn't even know he's been detected. They also produce safes that scream when they're moved, an alarm bag (mainly for wages in transit) that not only sets off an alarm if the carrier is forced to let go, but gives off smoke as well, and a car ignition lock that sounds the horn if it's interfered with. **A F A** systems can be linked to their Central Control Station, which is manned 24 hours a day, seven days a week. As soon as they get an alarm, it is passed on to the police or fire brigade, and a member of the staff meets them with keys to the premises.

LET LOOSE THE DOG

Even a small dog is a deterrent to burglars, as long as it possesses a large bark, and uses it. The kind of dog that rolls over with a foolish grin as soon as it sets eyes on a stranger is no use at all. Mrs. Porterfield, of the **Bowesmoor Kennels,** Bexley Heath, runs a training school exclusively for police dogs and guard companions – 90 per cent are Alsatians, and the rest Dobermanns, and Mrs Porterfield not only trains for this country, but exports dogs as well. A companion guard Alsatian costs about £50, fully trained, while a police dog costs between £75 to £140. It takes about five weeks to train a dog in obedience, and another five weeks to train it to protect. And it is essential, as Mrs Porterfield points out, to teach the owner how to control the dog, who will otherwise tend to spring unasked at any stranger who walks through the front door.

And just in case you've overdone that burglar proof bit . . .

ALL-NIGHT LOCKSMITH: Mr Jack Barry (TUD 7763) will come to your rescue any time of day or night if you get locked out of your house. He also repairs – and opens – safes. When interviewed, he was just on his way out to the local police station to help free two prisoners who had got locked in their cells!

Gerry's always there

While other clubs come and go, Gerry Campion's club in Shaftesbury Avenue remains the No. 1 haven for actors, who have even been known to hide there from their fans.
says CHERRY FARROW

Picture by Tony Sullivan

"When I was at school," said Gerald Campion, "I became adept at forging my father's signature – and staying away from school all week. I hated it."

Later during an out-of-work spell he took up interior decoration, together with another actor, but sprayed a radiogram white by mistake while looking at a girl walking by the window. Then there was the time in a club when – God knows why – he wrapped the takings in an old *Daily Mirror* and the barman lit the fire with it. His stories have a definite Bunter ring about them, of improbability and accident. There are few people in London who don't know him, either through his club, Gerry's, the theatre, his TV appearances as *Bunter* and *Toad of Toad Hall.*

Gerry's, in Shaftesbury Avenue, is the place where actors go, and so do producers, directors and writers. It's not an expensive club, and the more *chic* ones have opened and closed and changed managements as many times as have a good many London theatres recently. But Gerry's goes on, and Gerry still, occasionally, cooks for guests. Even if he doesn't cook he's always there, from eight till midnight. "I'm gregarious," he says, "and I like actors." But he doesn't have to tell you that.

Born in pub

Gerry's father was Cyril Campion, the playwright, and he was born in Bloomsbury, over a pub. He hated school, he says, and went to RADA (the youngest student ever), when he was only 15½ years old. In those days he could take classmate Joan Greenwood out to a meal in Wardour Street – six courses, and one of them usually partridge or something – for all of 2s 6d. When he left RADA ("I suppose I was a bit of a tearaway really"), he took the part in *French Without Tears* of the schoolboy who trips at the end of the play, but he got too big for that part. Then there was 18 months in *Goodbye Mr Chips* with Constance Cummings. This was the old Shaftesbury Theatre which stood opposite where his club is today.

There followed a short and unsuccessful period of interior decoration. "After we had sprayed the radiogram we just ran away, and didn't finish the job or get paid for it or anything." Then the Air Force for six years, a year at the BBC – Alexandra Palace – after the war, until he was offered Bunter: "I turned it down at first, because I thought it was terribly undignified. I didn't want to get knocked all round the BBC shouting yarroo."

Life with Bunter

But he can't remember why he changed his mind. It could have been the money. Two shows a night, both live, going out five nights a week. Then in 1960 Frank Richards, the author, died and Bunter was dropped. But there had been no love lost between Campion and the BBC: "I can't bear the way they treat actors. And in all of that Television Centre [the one at White City] there's not one rehearsal room. They're all offices."

After doing several advertising magazine programmes for television, Campion went into George Minter's production of *Pickwick Papers* as the fat boy. "They're the only two fat parts I played." There were a lot of Pinewood comedies with Ronald Shiner, Brian Rix and Tony Newley, the first of the *Carry On* films and then a couple of *Billy Bunter* plays, at Christmas, before *Toad of Toad Hall*: "The hardest part I've ever done – physically wrecking."

Keeping fit

Patrick Wymark did the part the year before Campion and they swopped notes about the toughness of the part. (Wymark's was probably a little bit tougher – he was being directed by Tyrone Guthrie.) Wymark used to drink a mixture of port, brandy and raw egg beaten up together before he could get on for the second performance of the evening, says Campion. Campion enjoys, and believes in, physical exercise. He plays squash twice a week and swims. Toad may have been the most difficult part to play, but Bunter, he says, was the easiest character.

Gerry's first incursion into the "club world" was in 1948, when a group called The Under 30 Theatre Group wanted someone to run a club for them. The club which Gerry ran was called The Buckstone, a place where actors could eat at ridiculously cheap prices, and sit for hours to talk "shop." Gerry worked there for several months before getting the sack for accusing the cook of stealing some cherries he had put to one side for making a pie. Whoever took them had eaten the cherries and put the stones back into the tin.

"There was an enormous row," says Gerry, "a really theatrical one." And he got the sack for temperament – but went back a few months later (it was then under different ownership!) and in 1 years built it up to the best known theatre club in Londo But that was before buying h own club, Gerry's, decoratin and opening it, and at one tim doing all the cooking.

The opening night w packed out, and it has be ever since. Recently, ma from-uncle David McCallu hid out from his fans the Gerry enjoys food and coo ing: "There's an art in go food shopping. With me i a little like a woman goi shopping for a hat. I go in a butcher's and I see a ni piece of ox-tail, without a fat on it, and I look at it a I think 'Mmmm, I'd like cook you . . .'" he purrs. "B you can't beat roast beef a Yorkshire pudding if it's p fectly cooked."

Wicked

"It's iniquitous, though, t price paid to the farmer a the price I pay for somethi – the profit is wicked. T other thing that is wicked the entertainment tax – whi has harmed our trade. I s hard enough to make a livi in eating but now produc can't even take actors lunch to talk about work . .

You may have seen him ITV's *The Liars* last week. . . "They padded me for it; you've no idea how fat they made me." He likes television: "It's more nerve-racking than on stage, and more lucrative. But my absolute dream would be to write a novel – a good one. I know how I would want it to be written, economy of phrase, slightly underwritten, but I haven't the confidence. I can't originate. Maybe one day I'll do it – all my reminiscences. But I would like to open another club, too . . ."

THE WEEK AHEAD

GALLERIES

Rare, elegant and god-like (not many mortals have flames coming out of the top of their heads), the 13th-century Siamese bronze *(above)* is easy to like for its aesthetic qualities but would be hard to catalogue as a piece of humanist art. Sloppy thinking on this subject is discussed on our art pages along with precise recommendations of what to look at in London's art scene on page 52

THEATRE

First nights are falling thick and fast just now. On Monday the Greek National Theatre reveals *Oedipus at Colonus*, on Wednesday, the musical *On the Level* appears. On Wednesday, too, at the Mermaid Theatre, there's the first showing of an interesting experiment in Molière. Two of his most famous plays – *The Miser* and *The Imaginary Invalid* – are presented as a double-bill. Both are, of course, full-length plays but they have been cut, by Max Loding, to one hour each. Also scheduled for 20 April, *The Anniversary*, with Sheila Hancock, Mona Washbourne and June Ritchie

BOOKS

This week Jonathan Cape will publish Andrew Sinclair's history of the emancipation of the American woman called *The Better Half* – from mud hut to the unfulfilled 20th-century woman, unable or unwilling to benefit fully from the victories of the past. From Mary Quant, an autobiography and from Simone de Beauvoir the story of the death of her mother from cancer; an American psychiatrist provides an analysis of "games people play" and from Adenauer comes a first volume of Memoirs. For a selective list of books to be published this week see Carole d'Albiac's selection on page 50

FILMS

How does a gorilla get a hangover? David Warner demonstrates in Karel Reisz's new film *Morgan – A Suitable Case for Treatment*. Vanessa Redgrave plays his young wife who, after a turbulent marriage plagued by such irrationalisms, takes him to the divorce court and makes off with a gallery owner. The film opens at the Carlton Haymarket on 14 April, when Jacques Tati's classic comedy, *Monsieur Hulot's Holiday* returns to the Prince Charles. West End programme details on page 47; provincial cinema guide on pages 48 and 49

DISCS

Manfred Mann's new single is to be called *Pretty Flamingo*, the first single they have made since the departure of Mike Vickers from the group. Canada's top pop star Gerry Martin (also Shakespearian actor) is releasing a single here called *I Can't Find Her*. It's a double track vocal with a large orchestral backing. Ray Charles's new single is entitled *Together Again*. This, of course, is in his usual professional style. Being released by Pye on 15 April are The Koobas' *You'd Better Make Up Your Mind* and Terry Scott's *Juanita Banana* – a comedy record. Also, The Searchers' *Take It Or Leave It*, which has a kind of plaintive sound – definitely hit material. Same date on the Fontana label, Wayne Fontana's *Come on Home*, a number by Jackie Edwards who wrote *Keep on Running* and *Somebody Help Me*. And don't forget that The Lovin' Spoonful, visiting England from the USA at present, are appearing at the Marquee on 18 Apr. More disc news on page 58

MUSIC

Der Rosenkavalier at Covent Garden 21 April is the big musical event in London next week. Its director is Luchino Visconti, whose work for the cinema and the "straight" theatre is equally celebrated. *Rosenkavalier* is Visconti's third Strauss opera, coming after a long line of Verdi and Italian operas. Says Visconti: "I feel the production should mirror the character of the music, which belongs essentially to the 19th century" – this despite the fact that the story is incontestably 18th century. "I hope the audience will understand," he adds. . . . Leonard Bernstein, composer of the ever-popular *West Side Story*, is the resident conductor of the New York Philharmonic Orchestra, where his interpretations of Mahler have been receiving wild appraisal. On 17 April Londoners will be able to see him conduct Mahler's mammoth *Symphony of a Thousand* at the Albert Hall. . . . Richard Last's column and our detailed guide to all London's opera, ballet, concerts and recitals – all on page 51

SPORT

What does a greyhound eat for breakfast? Michael Wale unveils the secrets of the canine diet and talks to Noreen Collin, owner of Hi Joe, the greyhound who achieved national fame – not so much for winning races as for being missing from his Epping home for 18 months. Now he is safely restored to home and hearth. Sports fixtures, page 60

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HEATRE

FIRST FIVE: 1 Funny Girl. 2 Incident at Vichy. 3 How's the World . . . Treating You? 4 Hello Dolly! 5 Man & Superman.

he coming weeks two ctive young actresses of derable talent will be in the West End – June ie and Barbara Ferris, in new comedies. This be a cheerful prospect for like myself who in the y days of spring suddenly se that pretty young act- s are in short supply.

rictly speaking this is not ely true – there's Eileen ns in *Sister George*, Julia wood in *Arsenic and Old* , Lyn Ashley and Jane doch in *Charlie Girl*. And, ourse, the two American bshells Marlo Thomas and a Sands. But, I'm afraid, t *seems* to be the case s more than hard facts to rove it.

ne Ritchie has managed emain in the public eye e last September when arrived in *Too True to be d*, then came a short spell he short-lived *Saturday t and Sunday Morning* – ry different part which re- ed, among other things, an ation of Cilla Black. Her

nk Dunlop is preparing to ct Somerset Maugham's me and Beauty".

show is called *The Anni- ary*; its extremely strong includes Mona Wash- rne and Sheila Hancock. or Barbara Ferris, *her* new is conceivably more of a llenge. *There's a Girl in Soup* is the joky title, and e Miss Ferris is the girl uestion a fuller extension er comic talent can be ex- ed.

he heartening thing is that oks as though authors are nning to write parts for s again. Noël Coward, in three new plays, has wed something worthwhile the distinction of Irene rth and Lilli Palmer – but long enough since we saw ne Sybil Thorndike, Sian llips, Geraldine McEwan Judy Campbell in a new y of any worth. *Rattle Simple Man* did much for ila Hancock, as *Mary, ry* for Maggie Smith and *ter George* is doing for yl Reid. But these out- sts are sporadic. John orne has never been par- ularly clever with his nale writing – the women in *dmissible Evidence* were ost negative, and the only nale part in *Patriot for Me* lmost unactable.

Pinter and Wesker seem ppier when dealing with n and Peter Shaffer's most jestic creation to date has girls around. This situation not be the result of lack female talent – but the ent will get married and ire with no outlet.

j roger baker

WEST END openings

Th 14 Apr: **OEDIPUS REX.** Aldwych Theatre, Aldwych (TEM 6404). (Simultaneous translation system has been installed for this World Theatre Season.) Author: Sophocles. Dir: Alexis Minotis. Cast: Greek National Theatre. 7.0

M 18 Apr: **OEDIPUS AT COLONUS.** Author: Sophocles. Dir: Alexis Minotis. Cast: Greek National Theatre. 7.0

Th 14 Apr: **SONG AT TWILIGHT.** Queen's, Shaftesbury Avenue, W1 (REG 1166). Author: Noel Coward. Dir: Vivienne Matalon. Cast: Noel Coward, Lilli Palmer, Irene Worth. First night: 8.0. Subs: 8.0. Th & Sat: 2.30

T 19 Apr: **ON THE LEVEL.** Saville, Shaftesbury Avenue, WC2 (TEM 4011). Author: Ronald Millar. Music by Ron Grainer. Dir: Wendy Toye. Cast: Barrie Ingham, Angela Richards, Garry Bond. First night: 7.30. W: 2.45, 7.45

W 20 Apr: **THE MISER & THE IMAGINARY INVALID,** Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Author: Molière. Dir: Julius Gellner. Cast: The Miser, Duncan Macraw. The Imaginary Invalid, Bernard Miles. 7.0

current

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Authors: Felicity Douglas, Henry Cecil. Dir: Hugh Goldie. Stars: Andrew Cruickshank, Colin Gordon, Amanda Grinling. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.20). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 Aug 1965

ANTONIO AND HIS SPANISH DANCE COMPANY WITH ROSARIO, Cambridge. Earlham Street, WC2 (TEM 6056). 8.0. Th: 2.45. Sat: 5.0, 8.20. Opened 10 Mar 1966. Ends 23 Apr

ARSENIC & OLD LACE, Vaudeville, Strand, WC2 (TEM 4871). Author: Joseph Kesselring. Dir: Murray Macdonald. Revival of a classic black comedy. Cast: Sybil Thorndike, Athene Seyler, Richard Briers, Desmond Walter-Ellis, Julia Lockwood, Lewis Casson. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb 1966

BABES IN THE WOOD, London Palladium, Argyll Street, W1 (CER 7373). Music and lyrics: The Shadows. Dir: Albert J Knight. Cast: Frank Ifield, Sid James, Roy Kinnear, Kenneth Connor, Arthur Askey. Ifield makes a yodelling Robin Hood in spectacular Sherwood. 2.45 (ends 5.45) 7.30 (ends 10.30). Opened 21 Dec 1965. Ends 30 Apr

BAREFOOT IN THE PARK, Piccadilly, opp Regent Palace Hotel, W1 (GER 4506). Author: Neil Simon. Dir: Richard Benjamin. Cast: Daniel Massey, Marlo Thomas, Kurt Kasznav, Joan Sterndale Bennet. Young-married troubles Broadway style comedy. M-F: 8.0 (ends 10.15). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). W: 2.30 (ends 4.45). Opened 24 Nov 1965

THE BEAVER COAT, Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Author: Gerhart Hauptmann, translated by William Rowlinson. Dir: Robert Chetweyn. Cast: Peggy Mount, John Moffatt, Russell Waters. Th, Fri, Sat, 6.0 (ends 8.10); 8.40 (ends 10.50). Opened 3 Mar, 1966. Ends 16 Apr

BEYOND THE FRINGE 1965, May Fair, May Fair Hotel, Stratton Street, W1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Dir: David Phethean. Stars: John Dryden, Bill Hepper, Barry Stanton, Peter Baldwin. The material has almost an historical interest now. 8.40 (ends 10.50), Th & Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

BLACK & WHITE MINSTREL SHOW, Victoria Palace, Victoria Street, SW1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arroll, Neville King, Dai Frances, John Boulter, Tony Mercer. Songs and dances cease only for interludes of comedy. 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 25 May 1962

BOEING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Dir: Jack Minster. Stars: Nicholas Parsons, Simon Merrick. Three girls, two boys, seven doors . . . permutations endless. 8.0 (ends 10.10). W: 2.45 (ends 4.50), M 11 April and Sat: 5.15 (ends 7.20). Opened [illegible] Feb 1962

CHARLIE GIRL, Adelphi, Str[illegible], WC2 (TEM 7611). Book by H[illegible] & Margaret Williams. Music [illegible] lyrics by David Heneker & J[illegible] Taylor. Dir: Wallace Dou[illegible]. Cast: Anna Neagle, Joe Brown, [illegible]ty Hazell. The stately homes ra[illegible]et receives gentle satire with ron[illegible]tic interest, songs and dancing. [illegible]0 (ends 10.0). Th: 3.0 (ends 5.30). [illegible]: 5.30 (ends 8.0); 8.30 (ends 11[illegible]. Opened 15 Dec 1965

CHASE ME COMRADE, Whiteh[illegible], Trafalgar Square, SW1 (WHI 6692). Author: Ray Cooney. D[illegible]: Wallace Douglas. Stars: Brian Rix, Basil Lord, Leo Franklyn. Russian ballet dancer and diplomatic service involved in a speedy farce. 7.30 (ends 9.45). Sat: 5.15 (ends 7.30; 8.15 (ends 10.30). W: 2.30 (ends 4.45). Opened 15 July 1964. Ends 21 May

FUNNY GIRL. Prince of Wales. Coventry Street, W1 (WHI 8681). Lyrics: Bob Merrill. Music: Jule Styne. From the book by Isobel Lennart. Dir: Lawrence Kasha. Cast: Barbra Streisand, Michael Craig. 8.0. Sat: 3.0. Opened 13 Apr 1966

Alexis Minotis as Oedipus in the Greek National Theat[illegible] production of "Oedipus at Colonus" which opens at t[illegible] Aldwych Theatre on Monday.

HELLO DOLLY! Theatre Royal, Drury Lane, WC2 (TEM 8108). Adapted by Michael Stuart from Thornton Wilder's play The Matchmaker. Music: Jerry Herman. Dir and choreographer: Gower Champion. A grand illusion with Mary Martin as chief spellbinder but nevertheless the most efficient musical seen in a dozen years. Cast: Mary Martin, Loring Smith. 7.30 (ends 10.0). W & Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

HOW'S THE WORLD . . . TREATING YOU? Wyndham's Theatre, Charing Cross Road (TEM 3028). Author: Roger Milner. Dir: Philip Grout. Most "in" comedy of the season. Cast: Patricia Routledge, Peter Bayliss, Michael Graham Cox. 8.0 (ends 10.15). W & Sat: 6.0 (ends 8.15). 8.45 (ends 11.0). Opened 31 Jan 1966

AN IDEAL HUSBAND, Strand, Aldwych, WC2 (TEM 4143). Author: Oscar Wilde. Dir: James Roose Evans. *Fin de siècle* morality among the Wildest epigrams. Cast: Margaret Lockwood, Richard Todd, Michael Dennison, Dulcie Gray, Ursula Jeans, Roger Livesey, Perlita Neilson. 7.30 (ends 10.0). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0). Th: 3.0 (ends 5.30)

INCIDENT AT VICHY, Phoenix, Charing Cross Road, WC2 (TEM 8611). Author: Arthur Miller. Dir: Peter Wood. Nazi persecution of the Jews in individual terms. Cast: Alex Guinness, Anthony Quayle. 8.15 (ends 9.50). W: 3.0 (ends 4.35). Sat: 5.15 (ends 6.50). Opened 26 Jan 1966

THE KILLING OF SISTER GEORGE, Duke of York's, St Martin's Lane, WC2 (TEM 5122). Author: Frank Marcus. Dir: Val May. Stars: Beryl Reid, Lally Bowers, Eileen Atkins. Lesbian radio actress loses her part and her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). W: 3.0 (ends 5.25). Opened 17 June 1965

A LILY IN LITTLE INDIA, St Martin's, West Street, off Cambridge Circus, WC2 (TEM 1443). Author: Donald Howarth. Dir: Donald Howarth. Tender study in loneliness. Cast: Jill Bennett. Jessie Evans, Ian McKellen. 8.0 (ends 10.0); Sat: 5.30 (ends 7.30); 8.30 (ends 10.30). W: 3.0 (ends 5.0). Opened 20 Jan 1966

MAN & SUPERMAN, Garrick, Charing Cross Road, WC2 (TEM 4601). Author: G B Shaw. Dir: Philip Wiseman. Battle of the Sexes. Cast: Alan Badel, Sian Phillips, Zena Walker, John Robinson, Marie Löhr, Clive Swift. 7.45 (ends 10.30). Th & Sat: 3.0 (ends 5.45). Opened 23 Nov 1965

THE MATCHGIRLS, Globe, Shaftesbury Avenue, W1 (GER 1592). Author: Bill Owen. Dir: Gillian Lynne. Music by: Tony Russell. The first women's strike. Cast: Vivienne Martin, Marion Grimaldi, Gerald Hely. 8.0 (ends 10.15). F & Sat: 6.0 (ends 8.15); 8.30 (ends 10.45). Opened 1 Mar 1966

THE MOUSETRAP, Ambassadors, West Street, off Cambridge Circus, WC2 (TEM 1171). Author: Agatha Christie. After 14 years still a mystery. Dir: D Ramsden. Cast: John Cobner, Diana Scougall. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30); 8.0 (ends 10.30). Opened 25 Nov 1952

OLIVER! New Theatre, St Martin's Lane, WC2 (TEM 3878). Composer: Lionel Bart. Dir: Peter Coe. Stars: Aubrey Woods, Nicolette Roeg, Peter Bartlett. Dickens's London brought to musical life. 7.45 (ends 10.15). T & Sat: 4.30 (ends 6.50). Opened 30 June 1960

THE OWL & THE PUSSY CAT, Criterion, Piccadilly Circus, W1 (WHI 3216). Author: Bill Manhoff. Dir: Shirley Butler. Pretty girl versus intellectual man. Cast: Diana Sands, Anton Rodgers. 8.15 (ends 11.0). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Th 3.0 (ends 5.15). Opened 2 Mar 1966

ROBERT & ELIZABETH, Lyric, Shaftesbury Avenue, W1 (GER 3686). Composer: Ron Grainer. Book: Ronald Millar. Dir: Wendy Toye. Stars: Donald Wolfit, Jane Fyffe, Kevin Colson. The Barretts of Wimpole Street get the songs and dance treatment. 7.30 (ends 10.25). M 11 Apr, Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606). Authors: Keith Waterhouse & Willis Hall. Dir: Shirley Butler. Stars: Ian Carmichael, Patrick Cargill, Dilys Laye, Jan Holden. Sophisticated farce. M-Th: 8.15 (ends 10.35). F & Sat: 6.0 (ends 8.20); 8.45 (ends 11.5). Opened 14 Oct, 1965. Closed 4-8 Apr

SON OF OBLOMOV, Comedy, Panton Street, SW1 (WHI 2578). Author: Goncharov (ad. Riccardo Aragno). Dir: Frank Dunlop. Stars: Spike Milligan, Bill Kerr, Valentine Dyall. Much ado about Milligan – and there's a play buried somewhere too. 8.0 (ends 10.15). W: 8.45 (ends 11.0). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 6 Oct 1964

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). Composers: Rodgers and Hammerstein. Book: Lindsay and Crouse. Dir: Jerome Whyte. Stars: Sonia Rees, Eunice Gayson, Donald Scott. Nazi invasion in the background; sweetness to the fore. 7.30 (ends 10.25). W & Sat: 2.30 (ends 5.15). Opened 18 May 1961

SPRING & PORT WINE, Apollo, Shaftesbury Avenue (GER 2663). Author: Bill Naughton. Dir: Allan Davis. Cast: Alfred Marks, Ruth Dunning. A heavy Lancastrian father has a rebellious family on his hands. 8.0 (ends 10.15). M 11 Apr, Th & Sat: 6.0 (ends 8.15); 8.40 (ends 10.55). Opened 19 Nov 1965

YOU NEVER CAN TELL, Theatre Royal, Haymarket, SW1 (WHI 9832). Author: G B Shaw. The new woman and old-fashioned values. Dir: Glen Byam Shaw. Cast: Sir Ralph Richardson, Jack Gwillim, Judy Campbell, Keith Baxter, Moray Watson, Cyril Luckham. 7.45 (ends 10.30). Sat: 5.0 (ends 7.45); 8.15 (ends 11.0). W: 2.30 (ends 5.15). Opened 12 Jan 1966

REPERTORY

ALDWYCH THEATRE, Aldwych, WC2 (TEM 6404). Th 14 Apr: See West End openings
F 15, Sat 16, T 19 Apr: HECUBA by Euripides. Dir: Alexis Minotis. Cast: Greek National Theatre. 7.30. Sat only: 2.30
Sat 16, W 20 Apr: OEDIPUS REX by Sophocles. Dir: Alexis Minotis. Cast: Greek National Theatre. 7.30
M 18 Apr: See West End openings

ENGLISH STAGE COMPANY, Royal Court, Sloane Square (SLO 1745). Th 14-W 20 Apr: THE VOYSEY INHERITANCE by Harley Granville Barker. Dir: Jane Howell. Cast: Sebastian Shaw, Gwen Nelson, Brian Smith, Avril Elgar, Jeffry Wickham. 7.30. Sat Mat: 3.0

NATIONAL THEATRE, Old Vic, Waterloo Road, SE1 (WAT 7616). Th 14 Apr: MISS JULIE & BLACK COMEDY. *Miss Julie* by August Strindberg translated from the Swedish by Michael Meyer. Dir: Michael Elliott. Cast: Albert Finney, Maggie Smith, Jeanne Watts. *Black Comedy* by Peter Shaffer. Dir: John Dexter. Cast: Michael Byrne, Graham Crowden, Paul Curran, Albert Finney, Doris Hare, Derek Jacobi, Maggie Smith. 2.15 (ends 5.0), 7.30 (ends 10.15)
F 15, Sat 16 Apr: TRELAWNY OF THE WELLS by Arthur W Pinero. Dir: Desmond O'Donovan. Cast: Wynne Clark, Graham Crowden, Paul Curran, Doris Hare, Derek Jacobi, Gerald James, Edward Petherbridge, Louise Purnell, Maggie Smith, Robert Stephens. 7.30 (ends 10.15). Sat Mat 2.15 (ends 5.0)
T 19 & W 20 Apr: A FLEA IN HER EAR by Georges Feydeau translated by John Mortimer. Dir: Jacques Charon. Cast: Albert Finney, Anne Godley, Edward Hardwicke, Robert Lang, Kenneth Mackintosh, Geraldine McEwan, John Stride, Michael Turner, Frank Wylie. 7.30 (ends 10.0)

CLUBS

HAMPSTEAD THEATRE CLUB, 98 Avenue Road, NW3 (PRI 9301). Th 14-W 20 Apr: EVENTS WHILE GUARDING THE BOFORS GUN. 8.0. Sat: 5.0, 8.15

LAMDA, Logan Place, W8 (FRE 7017). Th 14-Sat 16 Apr: THE FANTASTICS. 7.45. Th: 3.0. Sat: 4.0

LITTLE ANGEL, 14 Dagmar Passage, Cross Street, N1 (CAN 1787). Th 14-W 20 Apr: THE FISHERMAN AND HIS SOUL. 3.0 (ends 4.0). Sat: 3.0 (ends 4.0; 5.0 (ends 6.0). Matinee for very young children Sat 16 Apr. 11.0 (ends midday)

LITTLE THEATRE CLUB, Garrick Yard, St. Martin's Lane, WC2 (COV 066). Th 14-Sun 17 Apr: GHOSTS. 8.0. Sun: 7.30. T 19 & W 20 Apr: SUDDENLY LAST SUMMER. T 7.30. W 8.0

UNITY, 1 Goldington Street, N1 (EUS 5391). F 15, Sat 16, Sun 17 Apr: THE PLAYBOY OF THE WESTERN WORLD. 7.45

PERIMETER

ASHCROFT THEATRE, Fairfield Hall, Park Lane, Croydon (CRO 9291). Th 14-Sat 16 Apr: ROMAN CANDLE with Bob Monkhouse. 7.45. Sat: 5.0, 8.0

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). Th 14-Sat 16 Apr: THE ANNIVERSARY with Michael Crawford, Sheila Hancock, Jack Hedley, June Ritchie, Mona Washbourne. 8.0. Sat Mat: 2.30. M 18-W 20 Apr: MURDER FOR THE ASKING. 8.0

NEW THEATRE, High Street, Bromley (RAV 6677). Th 14-Sat 16 Apr: HALF A SIXPENCE. Th 2.30, 7.45. F 7.45. Sat: 5.15, 8.0 M 18-W 20 Apr: PORTRAIT OF A QUEEN. 7.45

RICHMOND THEATRE, The Green, Richmond, Surrey (RIC 0088). Th 14-W 20 Apr: THE TENDER TRAP. 7.45. Sat: 5.30, 8.15

THEATRE ROYAL, Windsor (WK 61107). Th 14-Sat 16 Apr: THE SPIDERS WEB with Cicely Courtneidge, Jack Hulbert, Robertson Hare. Th: 2.30, 8.0. F. 8.0. Sat: 4.45, 8.0. M 18-W 20 Apr: HOSTILE WITNESS with John Phillips. M & W 7.30. T 8.0

YVONNE ARNAUD THEATRE, Guildford, Surrey (Guildford 60191). THE SACRED FLAME with Gladys Cooper, Wendy Hiller, Naunton Wayne, Mary Peach. 7.45. Th Mat: 2.30. Sat: 5.0, 8.0

MARTIN LANDAU
in association with
BRIAN EPSTEIN
presents

ON THE LEVEL

Book & Lyrics by
RONALD MILLAR
Music by
RON GRAINER
The Team that Created
"ROBERT & ELIZABETH"

A NEW MUSICAL

Vital!

ON THE LEVEL

Produced by
WENDY TOYE
Designed by
MALCOLM PRIDE
Musical numbers staged by
Wendy Toye &
Malcolm Clare
Projection devised by
Robert Ormbo
Lighting by
John Wyckham
Musical Director
Ed Coleman

A NEW MUSICAL

Sparkling!

ON THE LEVEL

with
BARRIE INGHAM
ANGELA RICHARDS
GARY BOND

A NEW MUSICAL

OPENS
APRIL 19
at the
SAVILLE
THEATRE TEM 4011

FILMS

FIRST FIVE: 1 Viva Maria. 2 Jules et Jim. 3 Alphaville. 4 Alfie. 5 Morgan – A Suitable Case for Treatment.

Cannibalism in the arts is a deeply entrenched tradition. The tendency of the commercial cinema towards devouring its young is exemplified by union restrictions and the contempt in which the amateur is held. The system (if such it can be called) allows no possibility of a natural filmmaker whose positive thinking might lead him to buy his own camera and set up in independent production on an amateur basis. A salutory lesson in cause and effect is given at the National Film Theatre this week when the *Ten Best* programme of amateur films gives way to a season of screenings devoted to that much-debated BBC television documentary *The War Game* (X), directed by Peter Watkins, himself a progeny of the Ten Best.

The Ten Best is an annual competition sponsored and organised by Fountain Press through their magazine *Amateur Ciné World*. It attracts about 350 films, some of which have no hope of reaching the final selection committee but are entered for the sake of the criticism sent to each competitor. The amateur's need for an audience must be one of the strongest motives of the contest's success: the winning films are shown at the National Film Theatre (14, 15, 16 April) and then taken into the library of the British Film Institute who distribute them to film societies throughout the country. In this way a programme can have up to 200 screenings.

Basil Dearden's "Khartoum" has its world charity premiere at the Casino Cinerama on 9 June. Charlton Heston plays General Gordon.

Subject-matter of the winning films can vary so much – cartoons, documentaries, thrillers – that it is rarely possible to determine an overall winner. Only occasionally is there one film that stands head and shoulders above the rest, but in 1960 Peter Watkins's *The Forgotten Faces* (a documentary on the Hungarian Revolution, made in nine days in a Canterbury cul-de-sac) won the unstinted applause of everyone who saw it. The film was shown at Cannes and helped Watkins into the BBC position where he made *Culloden* before embarking on the controversial *War Game*.

After the BBC ban on a television screening of the film, it was submitted to the British Board of Film Censors who awarded it an X certificate without cuts. The National Film Theatre will be showing it in a three-week season beginning on Monday, after which it will be made available to film societies.

david castell

After playing in a series of British new realism films including "Billy Liar" and "The Loneliness of the Long Distance Runner," Tom Courtenay has his first historical screen part as Pasha Antipov (later the guerilla leader Strelnikov) in David Lean's "Doctor Zhivago" which is premiered at the Empire, Leicester Square, on 26 April.

OPENING

MORGAN—A SUITABLE CASE FOR TREATMENT (A). The events following the divorce of a young artist (David Warner) and his socialite wife (Vanessa Redgrave) who fails to understand his paranoiac obsession with jungle life. Gorilla impersonations, a piggy-back pilgrimage to Karl Marx's tomb and some surrealist dream fantasies add up to a sporadically funny and disturbing film, crisply directed by Karel Reisz. (97 min.) *Carlton Haymarket.* WHI 3711. Open 14 Apr

RIDE BEYOND VENGEANCE (X). A man leaves his wife to search for gold and returns nine years later to face hostility from the townsfolk. A modern, violent Western. (Chuck Connors, Michael Rennie, Joan Blondell, Gloria Grahame, Gary Merrill, Bill Bixby. Dir: Bernard McEveety. Col. 100 min.) With: *That Man In Istanbul* (A). (Horst Buchholz, Sylva Koscina, Klaus Kinski. Dir: Antonio Isasi. Col. 116 min.) *Leicester Square Theatre.* WHI 5252. Opened 14 April

MONSIEUR HULOT'S HOLIDAY (U). Jacques Tati's now classic comedy about the misadventures of a gauche French bachelor on holiday. The comedy of mime and manners puts Tati in the forefront of contemporary film comedians. (Nathalie Pascaud. Dir: Jacques Tati. France. 1951/52. 90 min.) *Prince Charles Theatre,* Leicester Place. W1. GER 8181

WEST END

ALFIE (X). Taken from the play by Bill Naughton, and directed by Lewis Gilbert; Michael Caine plays the incredible Alfie, devoutly dedicated to a love-life that is both intensive and uncommitted, and often funny. His birds flit in and out at lightning speed – Eleanor Bron as his doctor, Shirley Anne Field as his nurse and an overpowering rich widow (Shelley Winters), who is almost a match for him. (Millicent Martin, Julia Foster, Jane Asher, Vivienne Merchant. Col. 114 min.) *Plaza, Piccadilly Circus.* WHI 8944. 1.0, 3.20, 5.50, 8.20 (Sat only: 11.30 pm). Sun: 3.0, 5.30, 8.0

ALPHAVILLE (A). Jean-Luc Godard's transformation of images from a comic strip into a stylistic masterpiece with dazzling photography by Coutard. Lemmy Caution (Eddie Constantine), disguised as a reporter for *Figaro-Pravda,* is sent on a mission to Alphaville – city of machines and technocrats. A funny yet profound and moving comment on our society as it could well become. (Anna Karina, Akim Tamiroff. Col. 98 min.) With Chris Marker's short *La Jetée. Academy One,* Oxford Street. GER 2981. 1.50, 4.5, 6.20, 8.45. Sun: 3.35, 5.50, 8.15

BATTLE OF THE BULGE (A). Modern warfare effectively shown as the stuff of Cinerama. An account of the Battle of the Ardennes with Henry Fonda and Robert Ryan for the American heroes and Robert Shaw as a suitably poker-faced German villain. But the real heroes are the giant tanks, ploughing their way through the countryside. Magnificent. (Dana Andrews. Dir: Ken Annakin. Col. 163 min.) *Casino Old Compton St,* W1. GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.55. Sun: 4.30, 7.50

BING CROSBY IN CINERAMA'S RUSSIAN ADVENTURE (U). Bing Crosby plays host on a trip round Russia with musical interludes. (Col. Cinerama.) *Coliseum St Martin's Lane.* TEM 3161

BORN FREE (U). Tasteful and relatively faithful adaptation of Joy Adamson's runaway best-seller. Virginia McKenna makes a long-promised comeback as the woman who raises a lioness from a helpless cub and trains it to the point where its own domesticity is a danger to survival. (Bill Travers, Geoffrey Keen. Dir: James Hill. Col. 99 min. Royal Film of 1966.) *Columbia Shaftesbury Avenue.* REG 5414. 12.25, 2.29, 4.38, 6.47, 9.1. Sat: 11.29 pm. Sun: 3.59, 6.8, 8.27

THE GREAT RACE (U). Extravagantly slapstick comedy involving a car race from New York to Paris, via Siberia, with Jack Lemmon as the villain and Tony Curtis as the spoof hero. Blake Edwards's feeblest screenplay, but with a good sense of the period. While determined to be a lot of fun, it merely proves conclusively that Cinerama and comedy don't mix. (Col. 153 min.) *Astoria Charing Cross Rd.* GER 5385. 2.30, 8.0. Sun: 4.0, 8.0

THE GREAT ST TRINIAN'S TRAIN ROBBERY (U). Ronald Searle's little monsters unusually subdued under Frank Launder's direction. Plenty of comic invention in Frankie Howerd's performance: for the most part the script plays for maximum security conditions. (Dora Bryan, George Cole. Col. 93 min.) *Studio One Oxford St.* GER 3300. 1.40, 4.10, 6.45, 9.20. Sun: 3.45, 6.20, 9.0

JULES ET JIM (X). Based on the novel by Henri-Pierre Roche, the story begins just before the First World War, and traces the development of the relationships between Catherine (Jeanne Moreau) and her lovers Jules (Oskar Werner) and Jim (Henri Serre). Truffaut, perhaps the most talented of the young French directors, has an instinctive feeling for the cinema. (Showing with Varda's exquisite but facile *Le Bonheur.*) (France, sub-titled. 105 min.) *Berkeley Tottenham Ct Rd.* MUS 8150. 12.40, 4.0, 7.20. Sun: 4.0, 7.20. *Le Bonheur,* 2.35, 5.55, 9.15. Sun: 5.55, 9.15

JULIET OF THE SPIRITS (X). Fellini's companion piece to $8\frac{1}{2}$, this time in superb colour, tells the story of the soul-searching of a rather idle, middle-aged woman (Giulietta Masina) whose husband is unfaithful to her. Her haunting and surrealistic fantasies are explored with great cinematic virtuosity, but in the last analysis, the film proves as insubstantial as the apparitions themselves. (France/Italy. Col. 137 min.) *Academy Two.* GER 5129. Oxford St, W1 (tentative). 12.15, 3.0, 5.50, 8.45. Sun: 5.10, 8.5

THE KNACK (X). Dick Lester's free and inventive adaptation of the play by Anne Jellicoe. Rita Tushingham plays a provincial innocent who finds herself suddenly surrounded by three men: one incredibly endowed with the knack (Ray Brooks), one moderately so (Donal Donnelly) and one painfully bereft of it (Michael Crawford). Despite its occasionally laboured visual gags, it has great vitality. (85 min.) with *Irma la Douce. Odeon Haymarket.* WHI 2738. 2.0, 7.0. *The Knack:* 4.30, 9.30

MY FAIR LADY (U). Lavish; if not cloying, direction of the Lerner & Loewe musical by George Cukor with Edwardian décor by Cecil Beaton. Rex Harrison carries the film along with commanding style, with Audrey Hepburn as a spirited, though rather inadequate Eliza. Great vitality, but played a little too safe. (Stanley Holloway, Wilfrid Hyde White. Col. Super-Panavision. 185 min.) *Warner Leicester Sq,* W1. GER 3423. 2.30, 7.45. Sat: 2.30, 7.45, 11.45. Sun: 3.0, 7.15. *Royalty Kingsway,* WC2, HOL 3004. 2.45, 8.0. Sun: 3.15, 7.30

OUR MAN FLINT (A). Director Daniel Mann endeavours to outspoof Bond in what becomes a tiresome use of gimmickry, with quite serious undercurrents of nastiness. James Coburn is less endearing than Connery as secret agent Flint, in pursuit of the criminal conspiracy of Galaxy who seek to control the weather. (Lee J Cobb. Col. 108 min.) *Rialto Coventry St.* GER 3488. 1.20, 3.50, 6.20, 8.50. Sun: 3.40, 6.15, 8.50

THE PROCURER (X). (Dir: Hideo Sekigana. A Japanese dramaplay. 85 min.) 12.15, 3.10, 6.10, 9.10. Sun: 2.50, 5.55, 9.0. With: *Sweet Sound of Death* (X). 10.50, 1.45, 4.40, 7.40. Sun: 4.20, 7.30. *Cameo-Royal Charing Cross Road.* WHI 6915

THE LOVED ONE (X). An attack on American folkways, burial-wise. Directed by Tony Richardson, this is a heavy-handed adaptation of the satirical novel by Evelyn Waugh, with a scenario by Christopher Isherwood and Terry Southern. A bumptious young Englishman (Robert Morse), a Corpse cosmetician (Anjanette Comer), and Mr Joyboy (Rod Steiger), the Chief Mortician at Whispering Glades Memorial Park, act out the eternal triangle, amid the embalming rooms and stiffened corpses. (Jonathan Winters, Liberace. 117 min.) *Empire Leicester Square.* GER 1234. 12.56, 3.33, 6.10, 8.47 (Sat only 11 pm). Sun: 3.16, 5.53, 8.30

THE RED DESERT (X). Through the character of Giuliana (Monica Vitti), who cannot come to terms with the life around her, Antonioni explores still further the moral problems brought about by industrialisation. Set in Ravenna, it is, in many ways, an uncertain and unsatisfactory film, but nevertheless remarkable for its formal beauty and the abstract use of colour. (Richard Harris. Dir: Michelangelo Antonioni. Col. 116 min.) *Paris Pullman, Drayton Gardens.* FRE 5898. 1.50, 5.20, 9.0. Sun: 5.20, 9.0. With: *All the Gold in the World.* 3.50, 7.25. Sun: 3.50, 7.25. Sat: 10.30 pm

THE SILENCERS (A). Natural progression in the spy cycle – the agent who has everything and can't cope with it all. Matt Helm (Dean Martin) is the lazy hero dragged out of seductive retirement to thwart a megalomaniac's plan to control the world. Peppered with private jokes and immense good humour. Stella Stevens is often very funny as the disaster-prone innocent drawn into the mayhem. (Daliah Lavi, Cyd Charisse, Victor Buono. Dir: Phil Karlson. Col. 104 min.) *Odeon Leicester Square.* WHI 6111. *New Victoria.* VIC 2544 and *Kensington Odeon.* WES 0131

SOUND OF MUSIC (U). Robert Wise's three-hour version of the Rodgers & Hammerstein musical, with hosts of singing nuns and children. Christopher Plummer is the somewhat authoritarian father of the brood; Julie Andrews another wholesome governess. (Peggy Wood, Eleanor Parker. Col. Todd-AO. 170 min.) *Dominion Tottenham Ct Rd,* W1. MUS 2176. 2.30, 8.0. Sun: 2.30, 8.0

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). A slender pretext for collecting together a whole host of international stars for an air race between London and Paris. There are some pleasant enough shots of early aeroplanes, but little or no feeling for comic effect. (Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe, Stuart Whitman, James Fox, Jean-Pierre Cassel. Col. Todd-AO. 130 min.) *Metropole Victoria.* VIC 4673. 2.30, 8.0. Sun: 4.30, 8.0

THUNDERBALL (A). Bond has only a few days to find the two atom bombs stolen by SPECTRE. Gadgetry galore, underwater sex, and Connery confidently assuming the role of Superman. Luciana Paluzzi is the alluring SPECTRE agent and Claudine Auger one of Bond's more memorable conquests. (Bernard Lee, Lois Maxwell. Dir: Terence Young. Col. 125 min.) *London Pavilion Piccadilly Circus,* W1. GER 2982. 10.30, 12.55, 3.30, 5.55, 8.40. (Sat: 11.30 pm.) Sun: 3.15, 5.55, 8.40

VIVA MARIA (A). Louis Malle, the director, has seized the opportunity to show off the entirely disparate talents of Mesdames Jeanne Moreau (Maria I) and Brigitte Bardot (Maria II), in a gay and amusing story about two song-and-dance girls in a carnival who become embroiled in a South American Revolution. Henri Decaë's colour photography is a delight. (George Hamilton. Col. 120 min.) *Curzon Cinema, Curzon Street,* W1. GRO 3737

WHERE THE SPIES ARE (A). Yet another spy-melodrama. With a stylish screenplay by Val Guest and Wolf Mankowitz. David Niven plays a stuffy, slightly dotty, English doctor who is pressed into Middle-Eastern espionage. Francoise Dorleac plays a luscious double-dealer. (Dir: Val Guest. Col. 113 min.) *Ritz Leicester Square,* GER 1234. 1.30, 4.0, 6.25, 8.55. Sun: 3.40, 6.10, 8.35. Sat: 11.30 pm

WILD STRAWBERRIES (A). Perhaps Bergman's most satisfying film; complex in theme and exposition, yet executed with great economy of style. Haunted by his past, an old man (played by Victor Sjöström, the Swedish director of the silent era) is forced to look back over his life, and comes to realise his inadequacy as a human being. The usual impeccable company of players. (Bibi Andersson, Ingrid Thulin. Dir: Ingmar Bergman. Swedish. 93 min. 1957.) With: *Climates of Love. La Continentale,* Tottenham Court Road. MUS 4193. *Wild Strawberries.* 2.55, 6.50. Sun: 6.50. *Climates of Love,* 12.35, 4.30, 8.35. Sun: 4.30, 8.25

COMING SOON

26 April: DOCTOR ZHIVAGO (Royal première, Empire Leicester Square)

2 May: OTHELLO (Royal première, Odeon Leicester Square)

5 May: MODESTY BLAISE (Première, Odeon Leicester Square)

9 June: KHARTOUM (world charity première, Casino Cinerama, Old Compton Street)

GENERAL RELEASE

† *Second feature varies:* * *Sunday programme differs*

RANK RELEASE NORTH

Until Sat: THAT RIVIERA TOUCH (U). Full supporting programme

The rivalry between a Great Dane and a litter of dachshunds is the mainspring of "The Ugly Dachshund."

From Sun: THE UGLY DACHSHUND (U). (Disney's Easter offering with Suzanne Pleshette fretting hysterically over the pregnancy of her pedigree dachshund and registering violent disapproval when her husband conspires to slip a Great Dane puppy in with the litter. (Dean Jones, Charlie Ruggles. Dir: Norman Tokar. Col. 93 min.) With: **Winnie the Pooh and the Honey Tree** (U).

Acton Odeon
Camden Town Odeon
*__Chelsea__ Odeon
Dalston Odeon
*__East Ham__ Odeon
Edgware Road Odeon
*__Edmonton__ Regal
Finchley Gaumont
*__Forest Gate__ Odeon
*__Hackney__ Pavilion
Hammersmith Odeon
Harlesden Odeon
*__Hendon__ Odeon
Highgate Odeon
Islington Odeon
*__Kensal Rise__ Odeon
Kilburn State
Kingsbury Odeon
*__King's Cross__ Odeon
Leyton Odeon
Leytonstone Rialto (Until Sat: Carry On, Cowboy (A).
Mile End Road Odeon
Muswell Hill Odeon
*__Park Royal__ Odeon
Poplar Essoldo (Closed Sun Until Sat: Carry On, Cowboy (A).
*__Shepherd's Bush__ Odeon
Stamford Hill Odeon
Swiss Cottage (Not Tues 19 April)
*__Temple Fortune__ Odeon
*__Walham Green__ ABC
Walthamstow Granada
*__Wembley__ Odeon
*__Westbourne Grove__ Odeon
Wood Green Odeon

RANK RELEASE SOUTH

Until Sat: DOCTOR IN CLOVER (A). Full supporting programme

Eric Morecambe and Ernie Wise play parking meter attendants on holiday in "That Riviera Touch."

From Sun: THAT RIVIERA TOUCH (U). Comedians Morecambe and Wise set out on their second adventure on film. This time, they are holidaying on the French Riviera, and suddenly find themselves caught up with a gang of crooks, and incidentally, with the glamorous Suzanne Lloyd. The director, Cliff Owen, gives the zany couple plenty of opportunity for their special brand of humour. (Eric Morecambe, Ernie Wise. Col. 98 min). With: **Incident at Phantom Hill** (U).

Balham Odeon
Brentwood Odeon
Brixton Astoria
Bromley Odeon
Camberwell Odeon
Clapham Junction Imperial (Until Sat: Great St Trinian's Train Robbery (U).
Croydon Odeon
†*__Deptford__ Odeon
East Dulwich Odeon
Greenwich Granada (not Fri 15 and Wed 20 April. Bingo)
Lewisham Odeon
Morden Odeon
Old Kent Road Astoria
Penge Odeon
Putney Odeon
Richmond Odeon
South Norwood Odeon
Streatham Odeon
Sydenham Granada
Thornton Heath Granada
Tooting Granada
Wandsworth Road Granada (not Mon 18 and Wed 20 April. Bingo. Until Sat: Great St Trinian's Train Robbert (U). San Ferry Ann (U)
Well Hall Odeon
Wimbledon Odeon

ABC RELEASE NORTH

Until Sat: CARRY ON, COWBOY (A). Full supporting programme.

Debbie Reynolds as Sister Anne who combines child welfare and guitar playing in "The Singing Nun."

From Sun: THE SINGING NUN (U). Debbie Reynolds ploughs ruthlessly through this schmaltzy musical based on the story of the Belgian nun who entered the Hit Parade. Ricardo Montalban plays a kleptomaniac priest and Greer Garson the traditionally serene Mother Superior. Miss Reynolds bathes rapturously in her new success but renounces it for a missionary life in the Congo, after practising inoculation at great length on a grapefruit. Only the music survives with any real charm, and even that is hampered by the *non sequiturs* in the script which has Miss Reynolds and her former boyfriend chewing over the past. She keeps telling him how happy she is; he can only reply that they've come a long way from the Paris Conservatory. (Dir: Henry Koster. Col. 96 min). With: **A Global Affair** (A)

Bowes Park Ritz
Clapton ABC
Ealing ABC
Essex Road ABC
Golders Green ABC
Hackney ABC
Hammersmith ABC
Harringay ABC
Holloway ABC
Kensal Rise Palace
Kentish Town ABC
Kilburn Essoldo
Leyton ABC
Manor Park Coronation
Mile End Road ABC
Muswell Hill ABC
Neasden Ritz
Stratford ABC
Stoke Newington ABC
Tottenham Florida
Upton Park ABC
Wembley ABC
Woodford Majestic

ABC RELEASE SOUTH

Until Sat: THE GREAT ST TRINIAN'S TRAIN ROBBERY (U). Full programme

Angela Douglas is the newest recruit to the Carry On team in their tenth film, "Carry On, Cowboy."

From Sun: CARRY ON, COWBOY (A). The myth of the Old West is the new target for the pea-shooters of the apparently indefatigable Rogers-Thomas team. A slight shifting of emphasis in the players from their large repertory of British comedy actors: otherwise the formula remains unchanged. Sample humour: the man with the surname Marshall mistaken for a law officer in Stodge City (Farnham Common for connoisseurs of location photography), and the double barrelling of names into Wright-Burke. Miss Douglas fills a barman with lead and gasps: "So sorry, I thought you were somebody else." (Sidney James, Kenneth Williams, Angela Douglas, Jim Dale, Joan Sims. Dir: Gerald Thomas. Col. 95 min.) With: **Change Partners** (A).

Balham Ritz
Beckenham ABC
Blackheath ABC
Brixton ABC
Camberwell ABC
Catford ABC
Clapham Granada (Until Sat: Doctor In Clover (A). Full supporting programme)
Croydon ABC
Crystal Palace Granada
Elephant & Castle Theatre
Forest Hill Capitol
Hampstead Classic (Until Sat: Mary Poppins (U))
Lewisham Rex
Old Kent Road ABC
Peckham Odeon
Putney ABC
Richmond ABC
Streatham ABC
Tooting ABC
Wimbledon ABC

OTHER FILMS

A guide to local cinemas showing off-circuit programmes. The numbers cross-refer to films listed in the sections below. Readers should not be distracted by a jump in the sequence of numbers. This only indicates a late programme change

DISTRICT DIRECTORY

Acton Granada. 16, 55.
Baker St Classic. 23, 56.
Bayswater ABC. 16, 21.
Brixton Classic. 2, 4.
***Brixton Granada.** 52, 53.
***Camberwell Grand.** 47, 68.
***Camden Town Plaza.** 16, 61.
Charing Cross Road Jacey. 39.
Chelsea Classic. 24, 41.
Chelsea Essoldo. 21, 26.
Croydon Classic. 51, 65.
Dalston Classic. 17, 28.
Ealing Walpole. 21, 67.
***East Ham Granada.** 1, 52.
Edgware Road ABC. 72, 73.
***Edmonton Granada.** 16, 29.
Finchley Rex. 59, 65.
Fulham Road ABC. 72, 73.
Golders Green Ionic. 20, 45.
Great Windmill Street Cameo Moulin. 40.
Hackney Essoldo. 21, 70.
***Hammersmith Broadway.** 3, [illegible]
Hampstead Everyman. 22, 31.
Harlesden Coliseum. 16, 57.
***Harringay Curzon.** 21..
***Harrow Road Prince of Wales** [illegible], 66.
Haverstock Hill Odeon. 18, 2[illegible]
Hendon Gala. 35, 54.
Hendon Gaumont. 29.
***Highams Park Regal.** 21, 29.
Islington Rex. 15, 33, 50.
Kilburn Classic. 7, 62.
***Kilburn Grange.** 21, 52.
King's Cross Century. 16, 21.
Marble Arch Gala Royal. 58.
Marble Arch Jacey. 37.
Notting Hill Classic. 19, 43.
***Notting Imperial Playnouse** [illegible], 30.
***Paddington Essoldo.** 47, 48.
Piccadilly Jacey. 32.
Praed Street Classic. 17, 64.
***Putney Globe.** 12, 42.
Queensbury Essoldo. 21, 66.
Raynes Park Rialto. 38, 71.
***St Pancras Tolmer.** 5, 60.
Shepherd's Essoldo. 16, 21.
***Southfields Plaza.** 9, 55.
***Stepney Essoldo.** 16, 47.
Stepney Odeon. 1, 44.
Stockwell Classic. 8, 46.
Stoke Newington Coliseum [illegible], 11.
Tooting Astoria. 21, 49.
Tooting Bec Classic. 10, 12.
***Tottenham Palace.** 21, 27.
***Victoria Biograph.** 63, 69.
Victoria Cameo. 25, 36.
Waterloo Station Classic. 7, [illegible]..
Westbourne Grove International Film Theatre. 35, 54.
Whalebone Lane Odeon. 16, [illegible].

ADVENTURE

1 **Adventues of the Bengal Lancers** (U). Richard Harrison. Until Sat: Stepney Odeon. With: Savage Hordes (U). East Ham Granada. With: Arm of Fire (U)

2 **Black Buccaneer** (U). Ricardo Montalban. Vincent Price. Until Sat: Brixton Classic. With: Misty (U)

3 **Death Drums Along the River** (U). Richard Todd, Marianne Koch. Until Sat: Harrow Road Prince of Wales, Hammersmith Broadway. With: Treasure of Silver Lake (U)

4 **Donovan's Reef** (U). John Wayne, Lee Marvin. From Sun: Brixton Classic. With: First Spaceship on Venus (U)

5 **Fifty-Five Days at Peking** (U). Charlton Heston, Ava Gardner. Until Sat: St Pancras Tolmer. With: The Living Swamp (U)

Tony Tanner, Neil Hawley and Millicent Martin in "Stop the World – I Want to Get Off." (See Pre-Release)

6 **Hercules and the Masked Rider** (U). Alan Steel, Mimmo Palmaro. Until Sat: Stoke Newington Coliseum. With: Blood and the Arrow (U)
7 **In Search of the Castaways** (U). Hayley Mills Maurice Chevalier. Until Sat: Kilburn Classic, Waterloo Station Classic. With: 30 Years of Fun (U)
8 **North-West Frontier** (U). Kenneth More, Lauren Bacall. From Sun: Stockwell Classic. With: The Dark Avenger (U)
9 **Peter Pan** (U). From Mon: Southfields Plaza. With: Gunfight at Sandoval (U)
10 **The Prince and the Pauper** (U). Guy Williams. Donald Houston. Until Sat: Tooting Bec Classic. With: 30 Years of Fun (U)
11 **The Revenge of Spartacus** (U). Roger Browne, Gordon Mitchell. From Sun: Stoke Newington Coliseum. With: Man from Bitter Ridge (U)
12 **Samson in King Solomon's Mines** (U). Reg Park, Dan Harrison. From Sun: Tooting Bec Classic. With: Ten Desperate Men (U)
13 **Snow White and the Seven Dwarfs** (U). Putney Globe. From Mon: With: Dr Syn (U)
14 **Sons of Thunder** (U). Antonella Lelaloli. Until Sat: Notting Hill Imperial Playhouse. With: Great Day in the Morning (U)
15 **Three Lives of Thomasina** (U). From Mon: Islington Rex. With: Dumbo (U)

COMEDIES

16 **Carry on Cowboy** (A). Sidney James, Kenneth Williams, Jim Dale. Until Sat: Bayswater ABC, Edmonton Granada, Kings Cross Century, Harlesden Coliseum, Camden Town Plaza, Whalebone Lane Odeon, Shepherds Bush Essoldo, Stepney Essoldo. With: Change Partners (A). Acton Granada. With: We Shall See (A)
17 **Darby O'Gill and the Little People** (U). Sean Connery, Janet Munro, Jimmy O'Dea. From Sun: Dalston Classic. With: Law of the Lawless (U). Until Sat: Praed St Classic. With Tarzan the Magnificent (U)
18 **Doctor in Clover** (A). Leslie Phillips, Shirley Anne Field Fenella Fielding. From Sun: Haverstock Hill Odeon. With: Valley of the Fallen (U)
19 **The Grass is Greener** (A). Cary Grant, Robert Mitchum, Deborah Kerr, Jean Simmons. From Sun: Notting Hill Classic
20 **The Great St Trinian's Train Robbery** (A). Frankie Howerd, Dora Bryan. From Sun: Golders Green Ionic. With: The Amorous Prawn (U)
21 **Mr Hulot's Holiday** (U). Jacques Tati, Nathalie Pascaud. Until Sat: Ealing Walpole, Haverstock Hill Odeon, Hackney Essoldo. From Sun: Whalebone Lane Odeon, Chelsea Essoldo, Shepherds Bush Essoldo, Queensbury Essoldo, Tooting Astoria. From Mon: Bayswater ABC, Hammersmith Broadway, Tottenham Palace, Highams Park Regal, Kilburn Grange Kings Cross Century, Harringay Curzon. With: The Crazy World of Laurel and Hardy (U)
22 **One Way Pendulum** (U). Eric Sykes, Julia Foster, Peggy Mount. Until Sun: Hampstead Everyman
23 **The Pink Panther** (A). Peter Sellers, David Niven, Robert Wagner, Capucine, Claudia Cardinale. Until Sat: Baker Street Classic. Late show Sat 1 Apr: 11.15 pm
24 **Roman Holiday** (U). Audrey Hepburn, Gregory Peck. Until Sat: Chelsea Classic. Late show Sat 16 Apr: 11.30 pm
25 **School for Scoundrels** (U). Ian Carmichael, Janette Scott. From Sun: Victoria Cameo
26 **That Darn Cat** (U). Hayley Mills. Until Sat: Chelsea Essoldo. With: Gunfight at Sandoval (U)
27 **That Riviera Touch** (U). Eric Morecambe, Ernie Wise. Until Sat: Tottenham Palace. With: Incident at Phantom Hill (A)
28 **Up in the World** (U). Norman Wisdom. Until Sat: Dalston Classic. With: The Wooden Horse of Troy (U)
29 **Wizard of Oz** (U). Judy Garland. Until Sat: Hendon Gaumont, Highams Park Regal. From Mon: Edmonton Granada. With: Tom Thumb (U)

DRAMA

30 **All the Young Men** (A). Alan Ladd, Joan Evans. From Mon: Notting Hill Imperial Playhouse. With: Girls on Approval (A)
31 **Best Man** (A). Henry Fonda, Margaret Leighton. From Mon: Hampstead Everyman
32 **Damaged Goods** (X). Piccadilly Jacey. With: Go Go World (X)
33 **Day of Sin** (X). Sat 16 Apr only: 11.0 pm. Islington Rex. With: Girls on Approval (X)
34 **Great Wall** (A). Shintaro Katsu, Michiko Kyo. Oxford St Cinephone
35 **Hamlet** (U). Innokenti Smoktunovski, Anastasia Vertinska. Until Sat: Hendon Gala, Westbourne Grove International Film Theatre
36 **Hasty Heart** (U). Richard Todd. Until Sat: Victoria Cameo
37 **His Woman Her Man** (U). Gina Lollobrigida, Marble Arch Jacey. With: Round the Bend (U)
38 **Life at the Top** (X). Laurence Harvey, Honor Blackman, Jean Simmons. From Sun: Raynes Park Rialto
39 **Marianna** (X). Lotte Tarpe. Charing Cross Road Jacey
40 **Naked World of Harrison Marks** (A). Great Windmill St Cameo Moulin. With: We're Wrestling Tonight (U)
41 **Paris Blues** (X). Paul Newman, Joanne Wodward, Louis Armstrong, Sidney Poitier. From Sun: Chelsea Classic
42 **Room at the Top** (X). Laurence Harvey. Simone Signoret. Until Sat: Putney Globe. With: The Virgin Spring (X)
43 **Seven Samurai** (X). Toshiro Mifune, Takoshi Shimura. Until Sat: Notting Hill Classic. Late night Sat: 11.15 pm

HORROR

44 **Godzilla v the Thing** (X). Akira Takarada, Yuriko Hoshi. From Sun: Stepney Odeon. With: The Time Travellers (X)

MUSICALS

45 **Can Can** (A). Jean Gabin, Francoise Arnaut. Until Sat: Golders Green Ionic. With: An Affair to Remember (A)
46 **Girls, Girls, Girls** (U). Elvis Presley, Stella Stevens. Until Sat: Stockwell Classic. With: Red Sundown U)
47 **Hard Days Night** (U). The Beatles. Until Sat: Paddington Essoldo. With: Five Guns to Tombstone (U). Camberwell Grand. With: Day of the Outlaw (U). From Mon: Stepney Essoldo. With: Gunfight at Dodge City (U)
48 **It Happened at the World's Fair** (U). Elvis Presley. From Mon: Paddington Essoldo. With: Son of a Gunfighter (U)
49 **Kid Galahad** (U). Elvis Presley, Gig Young, Lola Albright. From Sun: Waterloo Station Classic. Until Sat: Tooting Astoria
50 **King and I** (U). Yul Brynner, Deborah Kerr. Until Sat: Islington Rex
51 **Littlest Rebel** (U). Shirley Temple. From Sun: Croydon Classic. With: The Chalk Garden (U)
52 **Mary Poppins** (U). Julie Andrews, Dick Van Dyke. Until Sat: Kilburn Grange. From Mon: Brixton Granada, East Ham Granada
52 **Pinnochio** (U). Until Sat: Brixton Granada. With: Dr Syn (U)
54 **Royal Ballet** (U). Margot Fonteyn. From Sun: Hendon Gala, Westbourne Grove International Film Theatre
55 **Seven Brides for Seven Brothers** (U). Howard Keel, Jane Powell, Russ Tamblyn. Until Sat: Southfields Plaza. From Mon: Acton Granada. With: King Solomon's Mines (U)

THRILLERS

56 **Birds** (X). Rod Taylor, Tippi Hedren, Suzanne Pleshette. From Sun: Baker Street Classic
57 **Espionage in Lisbon** (U). Brett Halsey, Francesco Rosano. From Mon: Harlesden Coliseum. With: Day of Vengeance (U)
58 **Spy Who Came in from the Cold** (A). Richard Burton, Claire Bloom. Marble Arch Gala Royal
59 **Thunderball** (A). Sean Connery. Until Sat: Finchley Rex
60 **Topkapi** (A). Melina Mercouri, Peter Ustinov. From Mon: St Pancras Tolmer. With: Locker 69 (A)
61 **To Trap A Spy** (A). David McCallum, Robert Vaughn. From Mon: Camden Town Plaza. With: Password is Courage (A)

WAR

62 **Dam Busters** (U). Richard Todd, Michael Redgrave. From Sun: Kilburn Classic. With: Hide and Seek (U)
63 **Sink the Bismarck** (U). Kenneth More, Dana Wynter. From Mon: Victoria Biograph. With: Yellow Canary (A)
64 **The Train** (U). Burt Lancaster, Jeanne Moreau. From Sun: Praed Street Classic. With: Golden Age of Comedy (U)
65 **Magnificent Seven** (U). Yul Brynner, Steve McQueen. Until Sat: Croydon Classic. With: Jungle Cat (U). From Sun: Finchley Rex. With: Up the Creek (U)
66 **Man From Button Willow** (U). Until Sat: Queensbury Essoldo. With: One Good Turn (U). From Mon: Harrow Road Prince of Wales. With: Stitch in Time (U)
67 **Massacre at Fort Grant** (U). German Cobos, Marta Ray. From Sun: Ealing Walpole. With: Triumph of the Ten Gladiators (U)
68 **No Name on the Bullet** (U). Audie Murphy. From Mon Camberwell Grand. With: In the Doghouse (U)
69 **North to Alaska** (U). John Wayne, James Stewart, Fabian. Until Sat: Victoria Biograph. With: Young Guns of Texas (U)
70 **Ride a Crooked Trail** (U). Audie Murphy, Gia Scala. From Sun: Hackney Essoldo. With: Carthage in Flames (U)
71 **Sons of Katie Elder** (U). John Wayne, Dean Martin. Until Sat: Raynes Park Rialto. With: Personal and Confidential (U)

PRE-RELEASE

72 **Singing Nun** (U). Debbie Reynolds, Ricardo Montalban, Agnes Moorehead. Until Sat: Edgware Road ABC, Fulham Road ABC. With: A Global Affair (U)
73 **Stop the World – I want to Get off** (A). Millicent Martin, Tony Tanner. From Sun: Edgware Road ABC, Fulham Road ABC. With: Brainstorm (A)

CINEMA CLUBS

Academy Cinema Club, Oxford Street, W1 (GER 8819)
Until Th 14 Apr: The Boyar's Plot. 6.0, 8.30
From F 15 Apr: Life Upside-Down. 6.0, 8.30. Sat and Sun: 3.30, 6.0, 8.30
National Film Theatre, South Bank, Waterloo (WAT 3232)
Th 14 Apr: Ten Best. 6.15, 8.30
F 15 Apr: Ten Best. 6.15, 8.30
Sat 16 Apr: Ten Best. 4.0, 6.15, 8.30
Sun 17 Apr: The War Game. 2.0, 3.15, 4.30, 6.0, 7.15, 8.30, 9.45
M 18 Apr: Narrow Gauge in Britain. 6.15, 8.30
T 19 Apr: The War Game. 6.0, 7.15, 8.30, 9.45
W 20 Apr: The War Game. 6.0, 7.15, 8.30, 9.45

BOOKS

FIRST FIVE: 1 The Better Half by Andrew Sinclair. 2 Quant by Quant. 3 Economic Growth in Britain ed by P D Henderson. 4 The Crystal World by J. G. Ballard. 5 It Won't Get You Anywhere by Desmond Skirow.

In each month, there seems to be one outstanding week, crammed full of interesting new books – and this is the week for April. To start with, two feminist books: Mary Quant's cheerful, anecdotal autobiography (*Quant by Quant*, Cassell) will balance the depressing content of Andrew Sinclair's denunciation of modern American women, who have "made too much of the work of mothers and housewives, too little of the quest to become free in mind and spirit. . . . They have remained Victorian. . . ." (*The Better Half*, Jonathan Cape.) But the book, one of the most readable social histories imaginable, also contains an intimate and inspiring description of 300 years of feminism. The author says that he feels he has come to know feminists like Mary Wollstonecraft better than he knows most contemporary women.

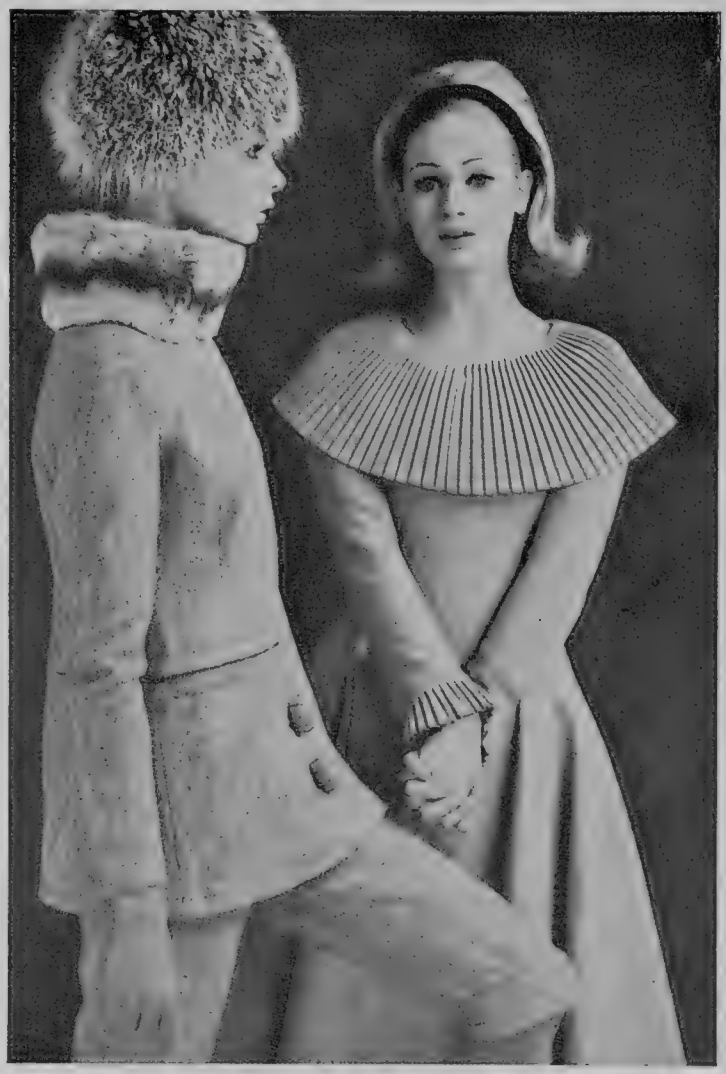
There is a book called *Economic Growth in Britain* edited by P D Henderson (Weidenfeld & Nicolson) with contributions from six Oxford economists, two of whom hold important Government posts. They study the determinants of economic growth, the balance of payments, inflation, planning, education and taxation, with unsympathetically little mention of Corporation Tax or Capital Gains Tax – there is more red than blue on the cover.

Leslie Frewin to publish Richard Baker's inside TV story "Here is the News" in September.

For those who never tire, there is a new spy – a cheerfully modern advertising man called John Brock who is a *reluctant*, part-time agent (*It Won't Get You Anywhere*, Bodley Head). Author Desmond Skirrow says that he would really like to write a Micky Spillane kind of thriller but they don't seem to work when set in England.

For fantasy, not-quite-science-fiction addicts, there is a third elaborate, gothic novel by J G Ballard called *The Crystal World* (Jonathan Cape). In his first novel Ballard was concerned with time past, symbolised by water. In his second novel the future was symbolised by dryness, aridity and sand. *The Crystal World* aims to reconcile the two in the image of the glittering forest which offers a glaciated timeless death. Ballard prefers to call it a work of imagination rather than science fiction; he feels that the retrospective, social novel has had its day, and that "writing is increasingly concerned with the variety and full possibilities of life.

carole d'albiac



Two of Mary Quant's early designs. "In 1962 the buyers said that trouser suits would never sell. . ." From "Quant by Quant," to be published by Cassell this week.

NOVELS

IT WON'T GET YOU ANYWHERE by Desmond Skirrow. John Brock is a part-time agent, one of the new "reluctant, likeable and more-like-us" heroes, like Dr Jason Love, but younger, and, when not being an agent, in advertising drinking Campari tonic, eating frozen steak, drinking Nescafe, and planning how to advertise tinned liver and bacon for dogs. His boss is "a fat man" in Kensington Gardens, four of whose men have been written off in car crashes. John Brock is asked to investigate under his advertising cover. Bodley Head, 14 April, 18s

THE GREEN MAN by Henry Treece. Amleth, the hero, lives in the pagan, twilight, sinister Europe of the age of migration after the fall of Rome. He moves, in search of his destiny, from Jutland, to Roman Caerlon and Caledonia. He meets the heroes of his time, and the slaves, henchmen, families riddled with plots and incest. Bodley Head, 14 April, 21s

THE CRYSTAL WORLD by J G Ballard. Doctor Sanders, of Fort Isabelle leper hospital, goes to Port Matarre in search of a clinic where two of his friends are, and where, through a freak shift in the physical universe, "they walk through the dark forest with crowns of light on their heads." A story on the border of science fiction and fantasy. Cape, 14 April, 21s

THE CAMP by Gordon M Williams. Aspects of the Royal Air Force not featured in the recruiting advertisements. The book is influenced by T E Lawrence's RAF book, *The Mint*. It is set in the early 1950s, in barrack blocks built by the Luftwaffe. Young conscripts, "the first teenage alcoholics," relieve boredom by dangerous and unlikeable horseplay; order and hygiene are maintained by sadism and brutality. Secker & Warburg, 18 April, 30s

BIOGRAPHY

QUANT BY QUANT by Mary Quant. The girl who restated women's fashion in this country, starting (in a way that has only since become traditional for young designers) with a workroom in a bedsitter in Oakley Street, scotch under the counter to fortify her and her helpers against their first customers. Cassell, 14 April, 25s

THE SUNDAY GENTLEMAN by Irving Wallace. A series of personal adventures and interests from the last 20 years of the author's life. Rolls-Royce, the Nobel Prize award committees, the Geisha Guild in Tokyo, Krupp, the Chicago Everleigh Club, "the man who loved Hitler" and many others. Cassell, 14 April, 36s

A VERY EASY DEATH by Simone de Beauvoir. The death of her mother from cancer – the daughter could neither communicate with nor save her mother. The title, of course, is ironic. Deutsch & Weidenfeld, April 14, 21s

ADENAUER MEMOIRS 1945-1953. In the first volume of his Memoirs, Dr Konrad Adenauer covers the years from his time in Brauweiler Prison to his triumphal visit to the USA as Chancellor of the Federal Republic of Germany. Weidenfeld and Nicolson, 14 April, 63s

HISTORY, PSYCHOLOGY AND ECONOMICS

GAMES PEOPLE PLAY by Eric Berne. Sub-titled "The Psychology of Human Relationships," the book, by a former Consultant Psychiatry to the US Army Surgeon General, now a lecturer at the University of California Medical School, has been high in the best-seller lists in America for a year. The thesis is that people live their lives by playing out certain games in personal relationships: to avoid confront reality, to conceal motives, avoid participation, etc. An Deutsch, 14 April, 21s

THE SIEGE OF THE ALCAZ by Cecil Eby. Toledo, from J to September 1936, at the outbr of the Spanish Civil War. thousand eight hundred Natio ists barricaded themselves in the military academy in To and resisted siege for 10 we The author is associate profe of English at the University Michigan, and travelled 2 miles in Spain collecting mate Bodley Head, 14 April, 30s

THE BETTER HALF. "The Em cipation of the American Wom" by Andrew Sinclair. Classic, r able social history: analysis o drive for woman's freedom every aspect, from the 17th- tury religious rebels to the product, 20th-century wo whom the author describes as New Victorians." Her failur to reap the harvest. Cape, 14 A 42s

ECONOMIC GROWTH IN BRITAIN ed by P D Hende n. Studies prepared by group o x-ford economists re the problem of trying to maintain a high and ustained rate of growth. ontributions by W Beckerman, D Foster, R G Opie, M F Scott, Paul Streeten, John Vaizey. Weidenfeld & Nicolson, 14 April, 42

ARCHITECTURE

ADOLF LOOS by Ludwig Munz and Gustav Künstler. The life and work of one of the pioneers of modern architecture. Loos was born in Moravia in 1870, spent three years in America, returned to Vienna where he rejected Art Nouveau, turned to functionalism, "finding beauty in form instead of making it depend on ornaments." Two hundred and sixty-four black and white illustrations. Thames and Hudson, 18 April, £4 4s

coming soon

21 April: THE DIFFICULTY OF BEING by Jean Cocteau
THE SEED by Tarjei Vesaas (both Peter Owen)
28 April: ROYAL FOUNDATIONS by Simon Raven (Anthony Blond)
SABRE TOOTH by Peter O'Donnell (Souvenir Press)

MUSIC

FIRST FIVE: 1 Mahler 7, LSO with Bernstein (Festival Hall, Thurs). 2 Mahler 8, LSO with Bernstein (Albert Hall, Mon). 3 Halle Orchestra (Festival Hall, Sat). 4 Die Fledermaus (Sadler's Wells, Thurs, Sat and Wed). 5 Victoria de los Angeles with the LPO (Festival Hall, Tues).

The biggest musical events next week are both shaped by men who have succeeded in bridging normally separate artistic worlds. Luchino Visconti, who produces Covent Garden's new *Der Rosenkavalier* (21 April), is equally celebrated as a director of films, opera and "straight" theatre. This will be his third Strauss work, following a string of Verdi and other Italian operas. Noted for following his own line, he is giving *Rosenkavalier* a 19th-century look, though the story is incontestably 18th century. The last act, for instance, when Baron Ochs tries to seduce the disguised Octavian, now takes place not in a ramshackle country inn, but a heavily-arched smart restaurant – "Rather like Maxim's," says Visconti. He explains: "I feel the production should mirror the character of the music, which belongs essentially to the end of the 19th century and its artistic movements, rather than the period of the plot."

An enigmatic character, with the looks of an intellectual Trevor Howard, Visconti is by birth an aristocrat (one of his ancestors was a 14th-century Lord of Milan), by temperament very left-wing. He lives grandly in a sumptuous Roman house and is frequently at odds with the Italian censors and the Italian clergy. In Britain his name is associated with "epics," chiefly because of *The Leopard* and the magnificence of his *Don Carlos*, still a Covent Garden showpiece after eight years. Visconti, however, denies being "epic-conscious." The work that gives him keenest pleasure are his Chekhov productions."

The youngest Menuhin, 14-year-old Jeremy, makes his British debut this month in a triple piano concerto with aunts Hephzibah and Yaltah, conducted by Yehudi.

The other "man of two worlds" is Leonard Bernstein, composer of *West Side Story* and conductor of the New York Philharmonic. *West Side Story* is widely rated as a masterpiece; opinions on Bernstein's conducting of the "classics" vary, but he has been gaining a reputation as an interpreter of Mahler. On 17 April he will conduct the Symphony of a Thousand, itself a curious hybrid of texts from the Latin hymn *Veni Creator* and Goethe's *Faust*. Four choirs, nine international soloists and a much-augmented LSO will not quite make up the *Thousand* of the title, but should provide memorable music on the massive scale.

richard last

Leonard Bernstein with his children, Jamie and Alexander. He conducts Mahler's Symphony No. 8 at the Royal Albert Hall on Sunday

BALLET

ROYAL BALLET, Royal Opera House, Covent Garden, WC2 (COV 1066). Th 14 Apr: Cinderella, Prokofiev / Ashton. Conductor: Young. Principal: Nerina. 7.30
F 15 Apr: Cinderella, Prokofiev/ Ashton. Conductor: Lanchbery. Principals: Berdiosova, MacLeary. 7.30.
M 18 Apr: Card Game, Stravinsky/ Cranko. Brandenburg Nos 2 & 4, Bach/Cranko. Les Noces, Stravinsky/Nijinska. Conductors: Lanchbery, Young. Principals: Beriosova, Page, Seymour, Sibley, MacLeary, Usher. 7.30
W 20 Apr: Card Game, Stravinsky/ Cranko. Brandenburg Nos 2 & 4, Bach/Cranko. Les Noces, Stravinsky/Nijinska. Conductors: Lanchbery, Young. Principals: Beriscova, Page, Seymour, Sibley, MacLeary, Usher. 7.30

SADLER'S WELLS THEATRE, Rosebery Avenue, EC1 (TER 1672). Sat 16 Apr: Sun Into Darkness. Williamson / Darrell / Rudkin. Conductor: Alwyn. Western Theatre Ballet. Principals: Haig, Hywel, McDonald, Washington, Cazalet, Meyer, Sherwood. 7.30
Tu 19 Apr: Sun Into Darkness. Williamson / Darrell / Rudkin. Conductor: Alwyn. Western Theatre Ballet. Principals: Haig, Hywel, McDonald, Washington, Cazalet, Meyer, Sherwood. 7.30

OPERA

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). Sat 16 Apr: Madam Butterfly, Puccini (in Italian). Conductor: Balkwill. Principals: Vaughan, Guy, Bonhomme, Shaw. 7.30
T 19 Apr: Madam Butterfly, Puccini. Conductor: Balkwill. Principals: Vaughan, Guy, Bonhome, Shaw. 7.30

SADLER'S WELLS THEATRE, Rosebery Avenue, EC1 (TER 1672). Th 14 Apr: Die Fledermaus, J Strauss. Conductor: Matheson. Principals: Eddy, June, S Chapman, Andrew, Belcourt. 7.30
F 15 Apr: La Bohème, Puccini. Conductor: Craig. Principals: Baldwin, Howard, Wakefield, Bickerstaff, Jones, Shilling. 7.30. (Last performance.)
Sat 16 Apr: Die Fledermaus, J Strauss. Conductor: Matheson. Principals: Eddy, June, S Chapman, Andrew, Belcourt. 7.30
W 20 Apr: Die Fledermaus, J Strauss. Conductor: Matheson. Principals: Eddy, June, S Chapman, Andrew Belcourt. 7.30

CONCERTS

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Th 14 Apr: Symphony No 7, Mahler. London Symphony Orchestra. Conductor: Leonard Bernstein. 8.0
F 15 Apr: RAF Anniversary Concert. Works by Dvorak, Mendelssohn, Gershwin, Grieg, Tchaikosky, Elgar. Royal Philharmonic Orchestra, Central Band of the Royal Air Force. Conductors: Walter Susskind, Wing-Comdr J L Wallace. 8.0
Sat 16 Apr: Tribute to Neville Cardus. Works by Mozart, Mahler. Hallé Orchestra. Conductor: Sir John Barbirolli. 8.0
Sun 17 Apr: Works by Stravinsky, Prokofiev, Brahms. New Philharmonia Orchestra. Conductor: Norman del Mar. Soloist: Henryk Szeryng, violin. 7.30
T 19 Apr: Works by Haydn, Ravel, R Strauss. London Philharmonic Orchestra. Conductor: Rafael Frühbeck de Burgos. Soloist: Victoria de los Angeles, soprano. 8.0
W 20 Apr: Works by Mozart, Schubert. London Mozart Players. Conductor: Harry Blech. Soloists: Fou Ts'ong, piano; Sheila Armstrong, soprano. 8.0

ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 8212). Sun 17 Apr: Symphony No 8 (The Symphony of a Thousand), Mahler. London Symphony Orchestra, Leeds Festival Chorus, Orpington Junior Singers, Highgate School Boys' Choir, Finchley Children's Music Group. Conductor: Leonard Bernstein. Soloists: Erna Spoorenberg, Annette de la Bije, Gwyneth Jones, Gwenyth Annear, Norma Proctor, Anna Reynolds, Vilem Pribyl, Vladimir Ruzdjak, Donald McIntyre. 8.0

FAIRFIELD HALL, Croydon (CRO 9291). Sat 16 Apr: Works by Beethoven. Birmingham Symphony Orchestra. Conductor: Hugo Rignold. Soloist: Denis Matthews, piano. 7.45

ODEON, Swiss Cottage (PRI 3424). T 19 Apr: Works by Berlioz, Beethoven, Schumann. Royal Philharmonic Orchestra. Conductor: David Zinman. Soloist: Ruggiero Ricci, violin. 8.0

RECITALS

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Sun 17 Apr: Works by Bach, Beethoven. Stephen Bishop, piano. 3.0
M 18 Apr: Works by Haydn, Debussy, Henze, Beethoven. Delme String Quartet. Soloists: Margaret Price, soprano; Manoug Parikian, violin; Richard Rodney Bennett, piano; James Lockhart, piano. 8.0

WIGMORE HALL, Wigmore Street, W1 (WEL 2141). Th 14 Apr: Songs by Vaughan Williams, Faure, L Berkeley, Liszt. Francis Loring, baritone; Paul Hamburger, piano. 7.30
F 15 Apr: Songs by Debussy, Strauss, Sibelius, Bergman, Kilpinen, Britten. Göta Blomberg, soprano; Geoffrey Parsons, piano. 7.30
Sat 16 Apr: Works by Handel/ Barbarolli, Hindemith, Brahms, Bloch. Donald Wright, viola; Paul Hamburger, piano. 7.30
Sun 17 Apr: Lecture-recital on the opera Die Frau ohne Schatten by Richard Strauss. Else Mayer-Lismann. 3.0
M 18 Apr: Works by Mozart, Liszt, Faure, Debussy, Arnold van Wyk. John Clegg, piano. 7.30
T 19 Apr: Works by Cesar Franck, Brahms, Chopin, Liszt. Wilfred Maggiar, piano. 7.30

GALLERIES

FIRST FIVE: 1-3 Dubuffet (Tate, ICA and Robert Fraser). 4 Michelangelo Tondo (V & A). 5 Figurative painting (Hampstead Arts Centre).

People who should know better still lazily identify Humanism in the visual arts exclusively in terms of human figures in paintings. They imply, for they rarely bother to be explicit, that the absence of, for them, readily recognisable human images means that the artist is not concerned with the human condition and predicament.

Yet nobody who is at all familiar with post-war art would deny that the greater proportion of our leading contemporary artists are essentially concerned with imagery – however abstract or ambiguous their work may appear to some.

Even allowing that there are a large number of important and significant artists who do assert that their art is entirely abstract and that they are using "pure" or "scientific" (*sic*) forms, when investigated they usually turn out to be immensely and poetically idealistic. Indeed, the more abstract they are the more they seem to thunder at us to improve ourselves, to discipline and refine our responses. Fortunately the very best of them also encourage us to enjoy ourselves. Their attitudes can be as various as human temperament allows; some are expressionist and sensual, others coolly restrained but still sensual; some are a bit puritan and bullying but all are concerned with our getting more out of life.

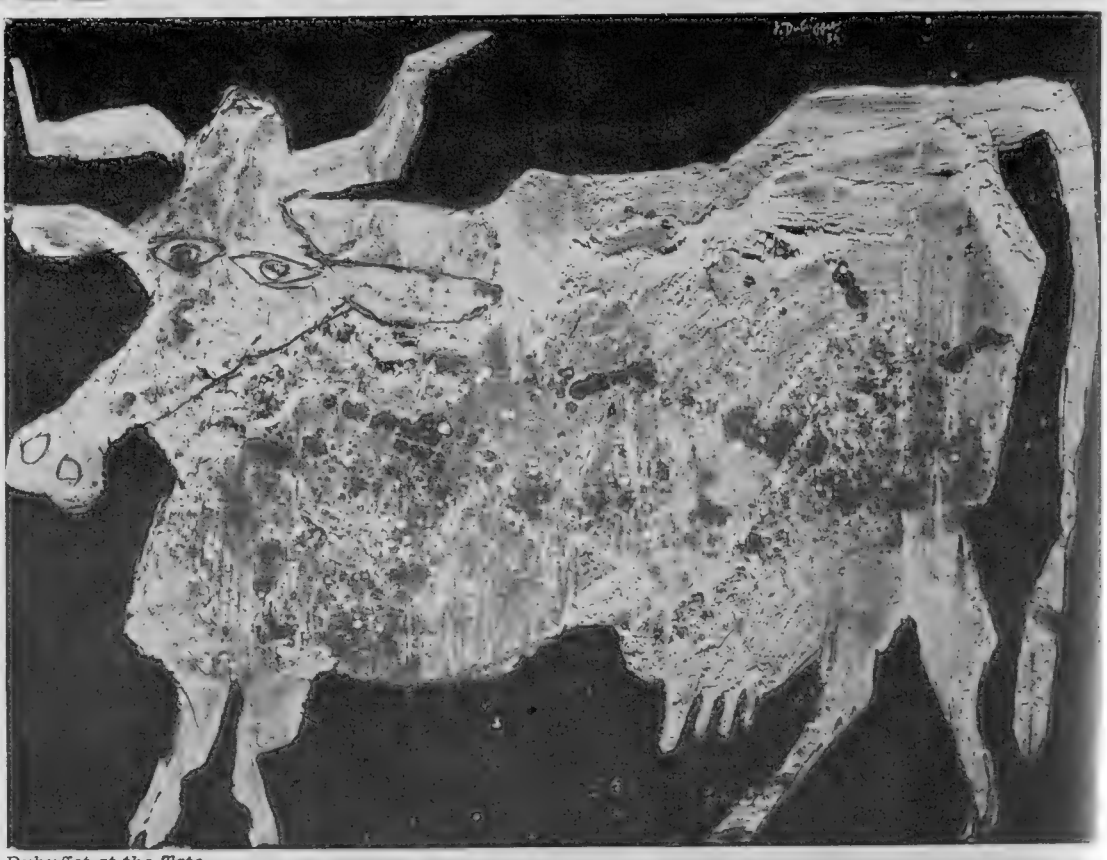
Leading contemporary Spanish painter Saura will be in London for a retrospective and recent show of his work at the ICA during June.

Well, nearly all – the philistines are among us all the time. They are not aloof from art, they are *in* it; they know the power art has to express and direct human aspiration and they seek to control it.

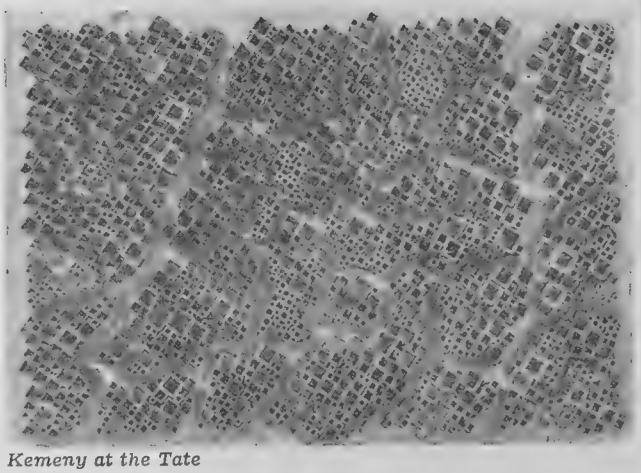
The danger for an artist working within an abstract discipline and philosophy is that his work may become arid and antiseptic while he thinks he is just achieving a little order in things. But this stricture applies in the same way to the demonstrably figurative artist; he may think he is telling a significant tale when in fact he is spinning a yarn we have all heard before, presenting us with something he thinks he and we ought to feel. There is as much intellectual arrogance in such a person as there is in a didactic abstractionist.

Humanism in art begins as the artist begins, the act of making something is affirmative. Being an artist is not a way of getting out of things but of getting into things.

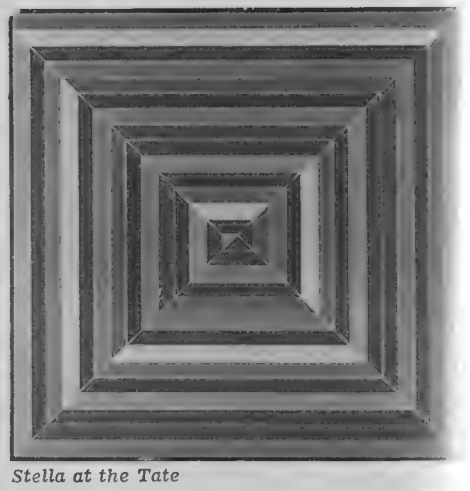
keith sutton



Dubuffet at the Tate



Kemeny at the Tate



Stella at the Tate

OPENING

COLNAGHI, 14 Old Bond Street, W1. HYD 1943. Old Master Drawings. 19 April-13 May. M-F 10-5.30

BUGATTI and **KUBIN.** Piccadilly, 16a Cork Street, W1. MAY 2875. Animal sculpture by Bugatti (1885-1916), elder brother of the car maker: in style, a cross between Cubism and Art Nouveau. Kubin (1877-1959) drawings by famous German book illustrator, seduced at the age of 11 by older woman and suffered the attentions of a sadistic maidservant; early fantasies anticipate surrealism. 19 April-14 May. M-F 10-6, Sat 10-1

DUBUFFET. ROBERT FRASER, 69 Duke Street, W1. MAY 7196. "Utensiles Utopiques": recent work. 20 April-28 May. M-F 10-6, Sat 11-1

DUBUFFET. Tate Gallery, Millbank, SW1. TAT 4444. Retrospective exhibition of work made between 1942 and 1965. Major post-war figurative artist who has worked in many unconventional media, sculptural relief and collage. Selected by Alan Bowness in consultation with the artist. 23 April-30 May. M-S 10-6, Tue & Th 10-8, Sun 2-6. Adm 3s 6d adults, 1s 9d students & old age pens. Seasons – 10s & 5s

PETER SEDGLEY. McRoberts & Tunnard, 34 Curzon Street, W1. GRO 3811. Recent paintings, drawings and prints; mixed media on canvas and board, some large and some hexagonal. 19 April-14 May. M-F 10-5.30, Sat 10-1

CURRENT

AIA. 15 Lisle Street, WC2. GER 4946. Prints by members. Until 4 May. M-F 11-6. Sat 11-4

DAVID ANNESLEY. Waddington, 2 Cork Street, W1. REG 1719. Recent sculpture; first solo exhibition with gallery. Until 23 April. M-F 10-6, Sat 10-1

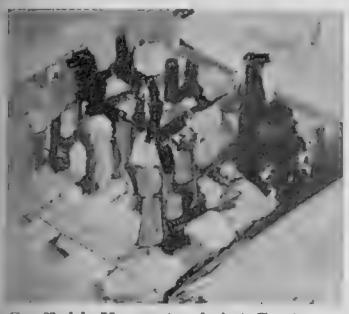
ARCADE GALLERY, 7 Ro[bert] Arcade, 28 Old Bond Street, W[1]. HYD 1879. Mannerist and Baroc[que] paintings, also sculpture [and] many small items, Greek, Afric[an] Oceanic, etc. M-F 10-5, Sat 10-[1]

BLUETT & SONS, 48 Dav[ies] Street, W1. MAY 4018. Exhibiti[on] of the Abraham and Garratt C[ol]lections of old Chinese Porcelai[n]: Abraham; principally earli[er] periods. Garratt; superb examples of Ming. Until 16 April. Daily 10-5.30, Sat 10-1

MARIAN BOHUSZ and **J IQBAL GEOFFREY.** Drian, 5/7 Porchester Place, W2. PAD 9473. Bohusz; second exhibition of religious paintings by the professor of the Polish School of Painting in London. Geoffrey; first exhibition at gallery, recent paintings. Until 30 April. Daily 10-6

JOHN CHRISTOPHERSON and **TIMOTHY GIBBS.** Leicester, 4 Audley Street, W1. MAY 1159. Christopherson; recent collages. Gibbs; paintings and gouaches.

Uglow, Hampstead Art Centre



Creffield, Hampstead Art Centre

Fell, Hampstead Art Centre

Until 7 May. M-F 10-5.30, Sat 10-1

ALAN DAVIE. Gimpels Fils, 50 South Molton Street, W1. MAY 720. Several very large recent paintings. Until 23 April. M-F 10-5.45, Sat 10-1

DUBUFFET. ICA, 17 Dover Street, W1 GRO 6186. Retrospective exhibition of period 1935-65, selected by Roland Penrose in consultation with the artist. About 70 works in gouache, pen and ink, etc. Until 30 April. M-F 10-6, Sat 10-1. Adm 2s 6d. Members free

WOJCIECH FANGOR. Grabowski, 84 Sloane Avenue, SW3. KEN 1868. First exhibition in London of luminous oil paintings of optical nature. Until 22 April. Daily 10-6

ROBERT FRASER, 69 Duke Street, W1. MAY 7196. Works in Progress; one major new work with related drawings and prints by Peter Blake, Colin Self, Patrick Caulfield, Dereck Boshier and Richard Hamilton. Until 16 April. M-F 10-6, Sat

BRUNO GOLLER. Hanover, 32a St George Street, W1. MAY 0296. Recent paintings by German artist (b. 1901), figurative imagery. Until 7 May. M-F 10-5.30, Sat 10-1

HAMPSTEAD ARTS CENTRE, Arkwright Road, NW3. HAM 2643. Anthology of Figurative Painting: including works by Michael Andrews, Euan Uglow, Dennis Creffield and Josef Herman. Second exhibition by new venture promoted by the Borough of Camden which includes galleries and an art school. Until 29 May. Adm free. Tue-Sat 12-8, Sun 2-7

MICHAEL KENNY, Hamilton, 8 St George Street, W1. HYD 3196. Recent sculpture. Until 16 April. M-F 10-6, Sat 10-1

BRIAN KOETSER. Gallery, 38 Duke Street, St James's, SW1. WHI 6309. Exhibition of Dutch, Flemish, German and Italian Old Master paintings. Until May. M-F 10-6, Sat 9.30-1

LORD'S 26 Wellington Road, NW8. PRI 4444. "Bonnard, Lautrec and the 90s – Posters." 16 April. Daily 10-7 incl. Sun

RICHARD LIN and **LUCEBERT,** Marlborough New London, 17/18 Old Bond Street, W1. MAY 5161. Lin – recent paintings and constructions. Lucebert – recent oil paintings. 20 April. M-F 10-5, Sat 10-12

THE QUEEN'S GALLERY, Buckingham Palace, SW1. "George IV and The Arts of France." Until further notice T-Sat 11.15. Sun 2.30-5. Closed M. Adm. 2s 6d, students 1s 6d

GEORGES ROUAULT. Redfern, 20 Cork Street, W1. REG 1732. Paintings and aquatints including items from *The Passion, Les Fleurs du Mal* and the *Miserere.* Until 22 April. M-F 10-6, Sat 10-1

MICHEL DE ST OUEN. Artists Own, 26 Kingly Street. REG 8308. Second solo exhibition of fantasy paintings and drawings. 26 April. M-F 9.30-6, Sat 9.30-1

SOUVERBI, Roland, Browse and Delbanco, 19 Cork Street, W1. REG 7894. Recent paintings. Until 13 May. M-F 10-5.30, Sat 10-1

ALBERT STADLER. Kasmin, 118 New Bond Street, W.1. MAY 2821 Second solo exhibition; fairly large canvases with soft-edged bands of colours. Until 23 April. M-F 10-5.30, Sat 10-1

MICHAEL THORPE. Rowan, 25a Lowndes Street, SW1. BEL 3490. First one-man show of abstract paintings. Until 26 April. M-F 10-6, Sat 10-1

VICTORIA & ALBERT MUSEUM, South Kensington, SW7. KEN 6371. The Michelangelo Tondo: temporary exhibition with related drawings by Michelangelo and Raphael. Adm. 2s, school parties 1s each student, season 7s 6d. Until mid-May. Also special exhibition of restored and cleaned Raphael cartoons. All galleries open free daily 10-6, Sun 2.30-6

BRIAN WALL. Grosvenor, 30 Davies Street, W1. MAY 0891. Head of Sculpture Department at the Central School having first solo exhibition of his recent sculpture since showing in the British Sculpture of the Sixties at the Tate. 1965. Until 7 May. M-F 10-6, Sat 10-1

coming soon

WILLIAM TUCKER will present new sculptures at the Rowan Gallery in May. He showed in New York last November and is due to show in Milan and Arnhem in June

SALEROOMS

FRI 15 APRIL

Pictures by Old Masters at Christie's. 11 am
English and Continental furniture, chandeliers, textiles and rugs and carpets at Sotheby's. 11 am
Antique and modern furniture and household effects at Phillips, Son & Neale's Marylebone auction-rooms. 10 am
Postage stamps at Puttick & Simpson's. 11 am
Antique and modern furniture, paintings and carpets and rugs at Knight, Frank & Rutley's. 1 pm

MON 18 APRIL

Art Nouveau at Sotheby's. 11 am. This is Sotheby's first ever art nouveau sale. For sale are gilt-bronze lamps, including a Löie Fuller lamp, signed Raoul Larché and a lamp from the series *Le Jeu de L'Echarpe.* Also in the sale is several pieces of Gallé furniture, including a card table signed Emile Gallé a Nancy and glass by Gallé, Daum and Loetz
Bibliography and books of reference at Sotheby's. 11 am, continuing Tues and Wed. English 19th-century pottery and porcelain, Staffordshire portrait figures and Wedgwood wares at Christie's. 11 am
Postage stamps at Harmer's. 1.30 pm, continuing Tues and Wed
Antique and reproduction furniture, carpets, porcelain and pictures at Phillips, Son & Neale's. 11 am. Silver and plate at Bonham's 11 am

TUES 19 APRIL

English porcelain at Sotheby's. 11 am
A very fine collection of Japanese colour prints and drawings at Sotheby's. 11 am
Objects of art and vertu at Christie's. 11 am
Jewellery at Phillips, Son & Neale's. 2.0 pm
English and Continental works of art, Eastern carpets and rugs at Phillips, Son & Neale's. 11 am
Household furniture and effects at Bonham's Old Chelsea Galleries. 11 am
Ceramics and works of art at Puttick & Simpson's. 11 am
Furniture and pictures at Bonham's. 11 am

WED 20 APRIL

Modern British drawings, paintings and sculpture at Sotheby's. 11 am. This sale includes a series of caricature drawings by Sir Max Beerbohn and a design for a fan by James Whistler. There is also a very interesting portrait of James Whistler by Walter Greaves. Also in the sale are a fine series of works by William McTaggart and Samuel Peploe. There is a portrait of Maurice Asselin by Walter Sickert and a landscape of Chateau Neuf, Provence by Augustus John. There is quite a flood of Sir Winston Churchill works in this sale, a series of paintings of Knole by John Piper, a painted relief by Ben Nicholson and a bronze madonna and child by Henry Moore
Important Old English and Irish silver at Christie's. 11 am. There are some very fine pieces of silver in this sale including an enormous George I Irish wine-cistern – to the best of Christie's knowledge, the only known surviving Irish wine-cistern
Silver and jewellery at Puttick & Simpson's. 11 am
Antiques at the Motcomb Galleries. 11 am and 2.30 pm
Carpets and rugs at Bonham's. 11 am

A gilt-bronze lamp in the form of Loie Fuller, signed Raoul Larche. The young American dancer is shown whipping up her train into a billowing hood in which is concealed a bulb. Loie Fuller was born in Chicago and achieved fame in the 1893-94 season at the Folies Bergère in Paris. (Sotheby's. Mon 18 Apr.)

THURS 21 APRIL

Fine printed books at Christie's. 11 am
English and Continental silver and plate at Sotheby's. 11 am
Fine jewels at Sotheby's. 11 am
Coins at Glendining's. 1 pm
Classical Greek stamps at Harmer Rooke's. 11 am and 2 pm
Antique and modern furniture at Bonham's. 11 am
Paintings by Old and Modern Masters at Bonham's. 11 am

ADDRESSES & VIEWING DAYS

Bonham & Sons Ltd, Montpelier Galleries, Montpelier Street, SW7 (KNI 9161) – three days before sale
Christie, Manson & Woods Ltd, 8 King Street, SW1 (TRA 9060) – three days before sale
Glendining & Co, 7 Blenheim Street, W1 (GRO 8541) – two days before sale
Harmer Ltd, 41 New Bond Street, W1 (MAY 0218) – three days before sale
Knight, Frank & Rutley, 20 Hanover Square, W1 (MAY 8171) – two days before sale
Motcomb Galleries, 19 Motcomb Street, SW1 (BEL 3636) – two days before sale
Phillips, Son & Neale Ltd, 7 Blenheim Street, W1 (GRO 8541) – two days before sale
Puttick & Simpson, 7 Blenheim Street, W1 (GRO 8541) – two days before sale
Sotheby & Co, 24 New Bond Street, W1 (HYD 7242) – two days before sale

penny haworth

GOOD EATING

THE ART OF JAPANESE BED WRESTLING is best studied after an appetisingly simple meal and an honest, friendly bottle of wine at your nearest Peter Evans' Eating House. There is a state of lazometric euphoria – the most difficult ontological problems seem to vanish into a fourth dimension and you feel ready for anything. Peter Evans serves all man-sized drinks which cost less than you might expect and the food is simply English at its best: Scotch steak (from prize Galloway steers raised and matured on the richest grasslands in Scotland); gammon; delicious scampi; steak and kidney pie, etc. Wines are international in scope. Service is swift and Jeevesian. Original interior decoration by David Hicks. For Food With Style learn these addresses by heart – 65 Kings Road, SW3, SLO 2810; 1 Kingly Street, W1, REG 7460; 78 Kensington High Street, W8, WES 8282; 225 Brompton Road, SW3, KEN 8578; 115 Finchley Road, NW3, PRI 4990; 60 Fleet Street, EC4, FLE 4996; Midmoor House, Kew Road, Richmond, RIChmond 1165.

fanny's bistro

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A hazard of this column, waistline apart (ah! if only it could be), is the effect on my home-cooking friends. Not since my child-bride proffered, midst tears, her very first burnt leg of chicken have I sensed such desperate domestic wishes to please me.

An invitation to late Sunday lunch comes with: "Don't judge us too harshly, will you?" As if my professional tendency to assess commercial hosts might overflow upon *merely hospitable* ones.

And in any case, I bring today comfort from the very hearth of America. Bing Crosby's wife, Kathryn Grant Crosby, has just written her autobiography, *Bing And Other Things* – Meredith Press will publish over there in the autumn. And among the other things that Mrs Crosby tells is the story of the very first dinner she cooked for her singer husband.

Just to begin, the lamb chops caught fire. And then? "The gravy had texture; it certainly would have been perfect for applying wallpaper." The potatoes and the peas were raw. But there *was* a dessert. And *what* a dessert.

As Kathryn Crosby went to turn a beautiful (she says) fruit jelly out of its mould, the whole caboodle slid gracefully down the drain. And he *still* loves her, as I'll still love you. All of you. Hostesses, please note.

● Celebrating as only President Conrad N Hilton and his chain of hotels can, the opening of the Paris Hilton next Thursday (21 April), the London Hilton, and all the others from Tel-Aviv to Tokyo, stage a special French Week in the second-floor International Restaurant, from 18-25 April.

Mr Guiseppe Bazzani, the Hilton's executive chef, is readying some special dishes (see Guide for details). A French chef is flying in from Paris. So, too, I'm told will *légumes de saison* – from Paris, every day.

And the patio-bar outside the International will be given a café-type, boulevard atmosphere: some pretty French girls have been chosen from London's foreign student talent and popped into their national costume.

Amid the Parisian awnings will play the Claude Michelle trio – harp, 'cello, electric guitar – all of whom used to play with the French Philharmonic.

The girls will be giving away: Jean Patou perfume, miniatures of Dubonnet, Gauloise cigarettes, and tickets for a free trip down the Seine on a *Bateau Mouche*. International Host Joe Scialom has also created (not for *giving* away, exactly) two drinks: April in Paris (Parfait Amour, Kirsch, Noilly Prat, Grenadine, orange juice) and Eiffel Hilton (Blue Curaçao, gin, Noilly Prat). *Alors, enfants!*

International Host at the London Hilton for French Week is J Scialom, who has created two special drinks for the occasi

● I have been taking a look at the latest credit card system (not including banks) to enter the market: Eurocard, who went into action just six and a half months ago.

Its principal advantage to us consumers is that many top hotels and restaurants will accept this credit card, and no other. Examples: The Caprice: the Savoy Hotel group, which includes Claridges, the Berkeley, Simpson's-in-the Strand, Stone's Chop House; Trust Houses; the Dorchester.

Advantage for the hotels and restaurants: if they are members of the BHRA (or the equivalent association in other European countries) their customers' bills are paid by Eurocard, in full, no commission deducted, as in the case of all other credit card systems. (There's a waiting period of up to 90 days; immediate payment will be made, but at a commission of 3 per cent., which is still less than other companies charge.)

Places outside the British Hotels and Restaurants Association can join in, but have to pay 4 or 5 per cent. commission – still less than most other systems charge.

Eurocard, which derives from national travel card systems set up by the hotel industry, do charge cardholders more: 4 guineas a year, as against the Diners Club's 3 guineas and Ame can Express's £3 12s. Nor this card usable in shops. E planation by Swedish bank economist Sven Gerden, w runs Eurocard's British e and is also managing direct of Eurocard Internation "When I operated the Swed credit card scheme, we m opposition from shops a consumer panels about a co mission as low as 3 per ce They said that credit cus mers should pay for th credit, but not cash custome Quite right, too. When a sh extends credit, cash custom have to pay part of the co unless they demand a count."

The moral seems to be: mand a discount for cash in all shops accepting cre cards. I don't think, howeve that one will work with re taurants!

Two last points about Eurocard: of its 5,000 card-holders in Britain, about nine-tenths represent business firms. Eurocard, who are most concerned with vetting, believe that company backing is the best guarantee.

Among the international bankers behind Eurocard: United Dominions Trust of London. UDT are part-owned by Barclays Bank, who have just launched their own credit card. . . . Funny business, business.

arthur pottersman

INTERNATIONAL

AU JARDIN DES GOURMETS, 5 Greek Street, W1 (GER 1816). Open Monday to Saturday 12.30-2.30 and 7.0-11.15. One of London's more comfortable, and more reliable French restaurants. The menu changes, sometimes a little and other times a lot, from day to day. I have not enjoyed tomato soup that much – otherwise carry on. A particularly excellent good starter is their *Moules Poulettes* – mussels, *à la marinière* but out of the shell and with mushrooms (12s 6d a full portion or for two halves). To continue: fishery includes good scampi, fried, *provençales* or *mornay* (15s 6d); *entrées* include large grilled pork chop (12s 6d), sweet lamb cutlets which they'll grill, or, more delectable, take off the bone and fry in breadcrumbs, *noisette*-style. Also: *coq au vin* (15s 6d), *escalope de veau* (16s 6d). Vegetables are extra, but come pretty good (3s to 4s 6d). I especially commend their *pommes croquettes* (2s 6d) – just the right consistency. Sweets here are very good: meringue Chantilly (5s 6d) and the delirious *Mont Blanc aux marrons* (5s 6d) which one taster is wild for. There's some perfectly adequate carafe wine at 14s 6d and 15s 6d. Otherwise bottles come rather pricey, with nothing of quality under about 30s. Coffee (2s) is of very variable quality indeed, even as between one pot and the next on the same day. Expensive, but on the whole worth it, at £4 10s to £5 for two. CREDIT CARDS: *American Express, Diners*

DON LUIGI, 33c King's Road, SW3 (SLO 3023 & 5473). Open Monday to Saturday 12-3.0 and 6.0-11.30 (last orders). Sunday, dinner only, 6.0-11.0. Cool Italian décor, just a trifle more sombre than Gattopardo, Pontevecchio, Terrazza . . . Warm welcome from proprietor Luigi Paglierani, who came to his own restaurant via Roman hotels, Savoy, Dorchester, Mirabelle – a sound background, as they say in M16. I enjoy the food, which includes: tunny fish with beans and onion (5s 6d); stuffed pepper (4s 6d); satisfactorily chewy pasta (all 4s 6d); of the various styles in veal, *saltimbocca* excels (12s 6d). What can I say of Italian restaurants' sweets? They're almost all exactly alike – not up to much. Luigi, who does a Gateau Don Luigi (4s 6d) and a sliced orange with caramelised peel, explains that Italians don't really like goodies, except for ice-cream. His are 2s 6d. As to wines: the carafe red is reliable (15s 6d), the white less so; for this I suggest Lacrima Christi (22s 6d). Your fellow munchers may include: Sean Connery, Lance Percival and his gang, various types from the Royal Court, Mr Ambler and his Swedish princess. The Terazza's manager sometimes eats there – Mario too! Expect to pay around £3 15s for two. CREDIT CARDS: *American Express, Diners, Midland Bank*

FORUM, 51 Chancery Lane, WC2 (HOL 1927). Open Monday to Friday, lunch only, starting at 12 and ending with a nice late Fleet Street style 3 pm for last orders. Booking essential. Clientèle is heavily legal, PR and newspaper, with a sprinkling of publishers. The hubbub really is. I am not prepared to hazard guesses as to which room you need to shout less in, though some say you do hear better downstairs. Still, that's all part of the atmosphere, isn't it? Food is mainly Italian: Pasta, 5s; enjoyable veal – *al marsala* (11s 6d); *alla Milanese,* fried in egg and breadcrumbs (10s 6d); Holstein, with a fried egg on top (12s 6d); pleasant steaks – Diane (10s 6d) is good value. Also some English fare: grilled sole (11s 6d); steak, kidney and mushroom pie (9s 6d). They sport here a rather good sweet trolley, from which I principally recall *profiterolles* – scrumptious. Carafe wines: 12s 6d. Expect to pay £3 10s, maybe plus a bit, for two. CREDIT: *Personal accounts only*

HOSTARIA ROMANA, 70 Dean Street, W1 (REG 2869). Open every day from 12-3.0 and 6.0-11.30 (last orders). Frankly, the décor has to be experienced to be believed, from the mermaid as naked as a mermaid can be outside, and busts of Roman emperors within. But the food is very good indeed – indeed, often exceptional. Comfortable, if slightly cramped seating. Good, if a mite brusque waiting. The menu changes every day. I select these personal favourites: *tagliatelle alla crema* (4s 6d); *crespoline gratinate alla romana* (4s 6d); fresh mixed seafood cocktail (6s 6d); *abbachio* – roast baby lamb (9s 6d); *trotelle alla livornese* – trout in white wine, with tomatoes, garlic, mushrooms (9s 6d); *nodino di vitello* – veal chop in butter and sage (11s 6d). All these main dishes include vegetables. The usual Italian sweets, with nothing out of the ordinary that I can remember. Carafe wine, Italian of course, is jolly good and plentiful and 14s. Angelo Mansi and Mario Carboni, who run the Hostaria, do a good cheerful business, among which I once overheard this gem: "Who on earth did this translation – because the Finnish Navy said it's all wrong." Bill for two will just top £3. CREDIT CARDS: *Diners, American Express, First City National Travellers Cheque, Eurocard*

LONDON HILTON, Park Lane, W1 (HYD 8000). The International Restaurant on the 2nd floor will be celebrating French Week next week. Open every day from 12-3.0; pre-theatre dinners 6.0-7.30, and dinner itself 7.30-11.0 (last orders). Four special dishes are introduced for the occasion: *bouillabaisse,* the famous fish soup; *pâté aux quails,* for which I have a mouth-watering two-page recipe; *poule au pot;* and *poulet sauté au vin d'arbois et morilles,* which is chicken with wild mushrooms. Prices not known as we went to press, but expect to pay about £5 for two here. Other French dishes regularly on the International's menu: snails (12s 6d); *filets Mousquetaire* – dainty beef, veal, pork (20s), and some good sweets, including *coupe aux marrons* (6s). I have no particular information when it comes to the Hilton's wine list, except that it's extensive and expensive, with little of any quality under 30s or 35s, apart from one or two *vin rosé* at 21s and 26s. CREDIT CARDS: *American Express, Carte Blanche, London Hilton*

SIMPSON'S-IN-THE-STRAND, 100 the Strand, WC2 (TEM 7131). Monday to Saturday, 12-3.0 and 6.0-10. Booking essential – especially for lunch. Ah, dear old Simpson's! Whose menu still has a characteristically 1928-style cartoon on the back (shows carver collapsing at the gentleman who asked "whether the meat was English or Foreign"); where no lady may interrupt my manly lunch downstairs (except on Saturdays); where waiters and carvers alike always remind me of the servitors who bore groaning platters to and fro when I was up at Jesus, m'boy. I shall list some dishes – what a paltry word! Roast Sirloin of Beef (12s 6d); a truly Forsytian Roast Saddle of Mutton (10s 6d); stewed Tripe and Onions (6s 6d); Roast Aylesbury Duck (11s 6d). The vegetables, especially cabbage, have improved lately. Start with smoked eel (7s) or smoked trout (7s). And I dare you to finish off first with a lemon sorbet (3s), followed by cheese and biscuits (2s to 3s). There's also Boiled Treacle Roll (3s 6d). Pretty poor coffee, though. I can't think of anything else to say – symbolic of my customary inability to speak after supping at Simpson's. The claret at 16s a carafe is jolly good. So is the Vintage Port at 5s 6d a glass. Conversation: I suggest steel shares. Or read glossy magazines with articles about ball bearings. Average bill for two may just top £3 10s. Don't forget to tip the carver, say, half a crown. CREDIT CARDS: *Eurocards*

AROUND TOWN

ASHOKA INDIAN RESTAURANT, 22 Cranbourn Street, WC2 (TEM 5936). Pleasant and comfortable Indian restaurant, open every day from noon to midnight, and serving at any time. Their set lunch (main dish and sweet) is 7s 6d; set dinner (soup, main dish, sweet) 11s 6d. More adventurously: chicken curries, including a very good and quite scorching *vindaloo,* cost around 7s 6d. Lamb curries, including a very good and mild *korma* (with extra spices and yoghourt) around 6s 6d. *Biryanis* and *palaos* 6s to 9s. Encouraging variety of condiments. Excellent lagers. Helpful attentive waiters. Bill for two large men: about £2. CREDIT CARDS: *Diners, American Express*

CRANKS SALAD TABLE, 22 Carnaby Street, W1 (yes, *the* Carnaby Street) **(GER 9431).** The main restaurant does coffee from 10 am, salads 11.30-8.30. Round the corner in Ganton Street there's an "overflow" Cranks for self-service salads 11.30-3, and farmhouse teas 3.30-5. Cranks are only open Monday to Friday, I'm sorry to say. Austere seating (plain uncushioned wood) to match the food, but friendly girls in blue serve with smiles. Not cheap: to work through throat-prickling fresh vegetable soup (2s 6d), selection of four raw salads (3s 6d), jacket potato and butter (1s 9d), fruit salad (utterly fresh 4s) and coffee (1s 3d) comes to 13s. A healthful meal: all compost-grown, no artificial fertilisers. The blackcurrant and yoghourt drink is lovely and refreshing and 3s 3d. Making it more your money's worth, unobtrusive piped classical music, and plenty of nubile young ladies keeping their figures trim on raw cabbage and peanuts

THE ROUND HOUSE, 1 Garrick Street, WC2 (TEM 2022). Monday to Friday, 11.30-3 and 5.30-11. A pub in the heart of theatreland. I like their rump and sirloin steaks – 6-oz (7s 6d) or 8-oz (9s). The 6-oz fillet steak seems a bit pricey at 9s. Gammon steak is a good seven-bob's worth. Scampi have been spoken highly of (6s). Selection of vegetables, all 1s. It's low on sweets, inevitably, but the pineapple or banana fritter is enjoyable (1s 6d). Wines and beers are on tap, if you see what I mean. Cona coffee is 9d and 1s. Gaelic coffee is 4s

ALEXANDER MAXIMILLIAN DINES OUT!

Photograph by Carapetian who eats at Minotaur and Genevieve
Model Virginia who could be persuaded to dine at L'Opéra
Model Sonia who might accept an invitation to the Minotaur
Alexander Maximillian who eats everywhere but prefers Genevieve, L'Opéra & Minotaur
Car by Lord Montagu of Beaulieu who dines at Genevieve
Male Wardrobe by Moss Bros near L'Opéra
Advertisement designed by Royston Cooper Graphics who lunch at L'Opéra & Minotaur

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GOOD DRINKING

Every year, hundreds of young Australians converge on London, almost, it seems, to ensure the maintenance of their fluctuating community. In the main, they are likeable and interesting people. Many are my friends. But God preserve me from drinking with them.

For when they take over a pub – and that's the only way to describe it – the women become insular and the men seem hell-bent on sublimating themselves by becoming mawkish, argumentative and immature. You can see this highlighted in some of London's pubs that are haunted by Australians.

Yet in the light of Antipodean sobriety, they deny their childish misdemeanours. When asked why they upset tables, spill beer over women, or provoke arguments with any and every available nationality, they refuse to accept that they have done so.

They have an unlimited capacity for swilling gallons of Foster's lager, and an equally unlimited inability, it seems, to hold it.

They parallel the Americans, to an extent, in their insistence that, back home, all things are bright and beautiful. Sad thing is that these Aussies generally have intelligence, perception and culture. So why, I continually ask them, do they give unnecessary complexes free rein when they step over a pub threshhold?

Why must they turn an evening's drinking into a Bacchanal? Why go hell-for-leather on trying to build up reputations as hard-drinking sons-a-bitches?

They'll "sport" you, "cobber" you and "Sheila" your women at the tops of their voices. But apply the same words to them, and sloppily held glasses will be hastily, and unsteadily, thrown on tables, faces will contort into scowls, and noses will advance on noses. As the Foster's takes effect, they seem to delight in accentuating their backgrounds and accents.

A well-travelled friend, who has spent long spells in Australia, tells me they are the same at home . . . brash when they are drinking, quick to squabble, trying to out-do each other with drinking bets, and always, I am told, trying to be one jump ahead of the rest of the bar.

Yet it's all so pointless, sports. We arrogant and nationalistic Britons can like you for yourselves. So don't try to impress. Just accept, if you can, the fact that we've been doing most things – including drinking – so much longer.

john mcleod

The Bruce Turner Band plays every Saturday night at T Six Bells in King's Road, SW3. Bruce Turner on saxophc

BUILDERS ARMS, 1 Kensington Court Place, W8. WES 3497. Cosy evening nookery, where some of the loveliest girls in London drink with some of the most incredible chinless wonders, and cast sad eyes round the bar as the conversation bores. Things banal, however, are lightened by the service and chaff of Mert, one of the original Irish barmen, and his colleagues. They're all darlin' bhoys.

THE MAGDALA TAVERN, 2 Southhill Park NW3. HAM 2527. The notoriety of a murder on its doorstep has mercifully not turned the Mag into a morbid, touristy curiosity. Wartime minesweeper skipper Jack Colson presides over the bar with wife Stella. Early evening, the pub is invariably used only by local residents. Round 9 pm the bed-sitter and flatlet people home in from all over Hampstead. Well-known faces can look in without being hounded.

SIX BELLS, 197 Kings Road, SW3. FLA 9255. Big, apparently limitless, cavern of a place, but service is quick, and somehow, despite its size, it beats up a fair atmosphere of an evening. Probably the last stronghold of the long-haired Chelsea lads who claimed to qualify as beatniks. Weekly jazz sessions.

THE SALISBURY, 90 St Martin's Lane, WC2. TEM 5863. It's known as a theatre pub and ther are always clutches of actors and directors and scriptwriters rejoicing or complaining. The cut glass, mirrors, velvet banquettes, brass ornaments are sumptuously Edwardian, and if the [illegible] bar gets too oppressive there's a room at the back, large (mor[illegible]finities of mirrors) but quiet. [illegible] buffet counter is quite su[illegible]. One of the few pubs where [illegible] can eat substantially late in [illegible] evening.

THE STAR, 6 Belgrave M[illegible]ws West, SW1. BEL 2806. Paddy [illegible]nnedy's voice sounds like gra[illegible]el-chips being steamrollered. [illegible] is heard at full blast any time of day or night, as he holds court in the upstairs bar. Paddy's, as the pub is known, has seen it all. Name a personality, and he or she has been there. Nuff said.

MAGPIE & STUMP, 18 Old Bailey, EC4. CIT 3819. Many a fraudulent company director, and other assorted villains, have enjoyed lunch and drinks here before losing their freedom in the most famous court in the world across the street. A real, always-packed pub, with excellent food service, where the infrequent layman rubs shoulders with some of the best-known legal names in town

ADMIRAL CODRINGTON, 17 Mossop Street, SW3. KEN 4603. Character and charm, popular with racing drivers – and Chelsea types who fancy themselves on the track. Full range of snacks at the bar, with wooden benches and tables spilling out into the back garden. Generally crowded, which speaks for itself, as the pub is in a hidden back street. But discriminating drinkers from all over town tend to seek it out

NIGHT LIFE

FIRST FIVE: 1 Scotch of St James's. 2 Annie's Room. 3 Dolly's. 4 Annabel's. 5 Pair of Shoes.

Bond Street is one of my favourite daytime streets; it has an enviable lushness about it. By night, however, the lushness retreats behind the shop fronts, the pavements are almost empty and only the road maintains its ration of superlative motor-cars.

A lot of those cars are heading towards a late night restaurant, The Sands, a couple of doors from Sotheby's. The Sands achieves an initial distinction by an 80-year-old tree and some highly social tables and chairs on the open forecourt.

Inside the distinction continues past the decor, a sort of shimmering blue, down the stairs, set with blue pencil lights, to food ranging from scrambled egg and anchovies on toast to Avocado and prawn pâté or one of the 22,000 Tortillas. (The actual figure is 21,107, sold during last year.)

For jaded night-lifers the restaurant offers a comfortable haven until one, two or three in the morning. For music lovers it also offers a chance to judge the date of the music you hear.

To preserve the atmosphere, Tony Vinnicombe will move the staff from Hatchett's Piccadilly to the new Hatchett's Chop House in Bond Street. He will also take the bow-fronted window from the Piccadilly site.

Tony Vinnicombe, 26-year-old director of Restaurant Associates, which owns The Sands, selects the records from pop English, Italian and Greek and from his attic.

● Over in Covent Garden, Annie's Room, the basement club for men with music on their minds, is playing host to singer Timo Yuro, here for three weeks from the Sands Hotel in Las Vegas.

The night Miss Yuro opened at Annie's, manager Max Joachim could barely squeeze his tuxedo inside the door, such was the crowd. The American-Italian Miss Yuro opened with a big hit – her own, original version of *Make The World Go Away* a song, she tells me, later recorded and suitably promulgated by Eddie Arnold. From amid the first night applause for Miss Yuro, disc jockey Alan Freeman, detached himself long enough to say: "What a knock-out."

And there speaks a man with money invested in the girl – he's bought all her LP's. For those without her records Miss Yuro, who delivers her songs like an artillery barrage, will be on hand twice nightly, 11.30 pm and 1.30 a.m. until Saturday.

john viner

Timo Yuro is at Annie's Room until Saturday

GAMING

LE CERCLE, 5 Hamilton Place, W1 (GRO 5050). Open 10 pm. Membership by introduction only. Blackjack, roulette, chemin de fer and backgammon. Minimum about 10s. Bar and restaurant

CHARLIE CHESTER CASINO, 12 Archer Street, W1 (GER 7045). Open 24 hours. Membership 1 guinea a year. 10s session charge. Blackjack, Las Vegas, dice, pontoon and roulette. Limits 2s 6d and £100. Restaurant

THE ESTABLISHMENT, 18 Greek Street, W1 (GER 8111). Gambling starts 11 pm. Membership 2 guineas a year. Blackjack, poker and roulette. Minimum and maximum limits, 5s and £5. Bar open from 7 pm. Drinking till midnight in the gaming room. Food served 8 pm-3 am. Dancing on first floor. Licensed until 3 am

GOLDEN NUGGET, 32 Shaftesbury Avenue, W1 (REG 6211). 2 pm till the last member leaves. Membership 21s a year. Blackjack, kalooki, dice, chemin de fer, poker, roulette, baccarat and pontoon. Limits vary but average about 2s 6d to £50. Restaurant and also a licensed bar

HAMILTON CLUB, 2 Hamilton Place, W1 (GRO 2591). Open all the time but bridge starts about 2 pm. Annual membership, 8 guineas. Mainly bridge but some poker is played. Minimum stakes 1s, maximum £1. Bar with normal licensing hours. Light food available but also a proper restaurant

MAZURKA, 4 Denham Street, W1 (GER 3547). Gambling 9 pm until last game ends. Annual membership £10s 6d. Blackjack, poker and roulette. Minimum stake 5s, maximum £1. There is no restaurant but sandwiches are provided at the bar. Normal licensing hours

THE NIGHTINGALE, 28 Berkeley Square, W1 (GRO 1633). Midday until the end of play (usually 6 am). Membership 10 guineas a year. Overseas and country membership 5 guineas. Kalooki, bridge and stud poker. Stakes go high. First-class cuisine in Ian's Room downstairs or brought to the table. Fully licensed until 3 am

OLYMPIC CASINO, 79 Queensway, W2 (BAY 2163). Gaming starts 5 pm. Membership 2 guineas a year. Baccarat, blackjack, chemin de fer, American and French roulette, dice, poker. Stakes vary. Never go below 5s on roulette and can go very high. Bar in the restaurant but only soft drinks in the casino. Coffee, sandwiches served in the gaming hall. Champagne buffet for members Tue and Fri

QUENTS, 22 Hill Street, W1 (HYD 7766). 6.30 pm onwards. Inclusive membership 2 guineas a year. Baccarat, roulette, blackjack, craps. Billiard room. Minimum stakes vary from game to game, 2s 6d-£2. Bar and restaurant

SPORTING CLUB KNIGHTSBRIDGE, 163 Knightsbridge, SW7 (KNI 4252). Club opens 2.0 pm and closes normally at 3 am but may be later, depending on state of play. Bar has normal licensing hours. Membership 3 guineas a year. Sundays an inclusive charge of £1 for champagne buffet; all buffet tickets sold are eligible for raffle for prize to the value of £100 the same night. Blackjack 10s-£50, chemin de fer, table charge £3, maximum opening bank £15, maximum bank £200. American roulette, min stake 2s, max £50. American dice, min £1, max £05. Baccarat, min £2, max £250; à Cheval £500. Roulette 2s-£100. Restaurant opens 7 pm, breakfast from 1 am. Lunch 12.30-3 (bar open) 21s for three-course businessman's meal inc wine.

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DISCS

FIRST FIVE: 1 Golden Hits, Sandie Shaw (Pye GGL 0360). 2 Lightnin' Strikes, Lou Christie (EMI MGM C8008). 3 My Favourite Things, Dave Brubeck (CBS BPG 62643). 4 Sin and Soul, Oscar Brown Jnr (CBS BPG 62229). 5 From Broadway With Love, Nancy Wilson (Capitol T 2433).

This year is a crucial one for the two girls who have done best out of the beat boom – Cilla Black and Dusty Springfield. A look at their two current records in the charts illustrates their dilemma.

Alfie is an extraordinary, complex Bacharach song which goes behind the titles of the film. It hasn't the suspicion of a beat (though it has rhythm, which is quite a different matter). One would more likely expect to find it closing Act Two of a stage musical. It's light-years ahead of Cilla's first song two and a half years ago, *Love of the Loved*, and moon-distance from even her first hit, *Anyone Who Had a Heart*.

Dusty's song, *You Don't Have to Say You Love Me*, is another move forward. Since she left the Springfields to give her singing more scope, Dusty has derived her inspiration from a variety of sources: Dionne Warwick, the Tamla-Motown label, Burt Bacharach and Hal David. Now she has gone for a song that might well have been entered in an Italian Song Festival. It has

Giorgio Gomelsky, manager of The Yardbirds, is negotiating in St Tropez this week for a new European pop festival to be held on the Riviera in August.

Dusty's distinctive style, but it has echoes of the trattoria's.

Their joint dilemma is that neither is quite sure where her new road will take her, and there are plenty of examples of singers who, shall we say, did not quite stay at the top.

So can Cilla and Dusty move on where the others have failed? At the moment Cilla has a head start. With the weight of Brian Epstein behind her, and with some number one records to her credit, she has topped the bill at the Palladium, and has just finished in cabaret at the Savoy. She is not so big in America as Dusty – partly because of being launched in cabaret at the Plaza Hotel, New York, before she was ready for it – and at times her clothes have been strangely chosen. But she has developed as a singer very fast, and potentially can go even further.

Dusty, who has never had a number one record, is wondering whether to put herself to the test this year with the numerous offers of sophisticated cabaret she has received. At the moment she is dubious about taking them up, but she has in line engagements in Stockholm and Majorca and her own television series.

leonard levesley

RECORD REVIEW BY SIMON DEE

Simon Dee was Britain's first pirate radio disc jockey. His voice was first heard on Radio Caroline in 1964. It was his long unscripted record programme that set the pattern for the format and style of the maritime stations which followed with a relaxed approach to musical programmes. Within three weeks of his resignation from Radio Caroline, he received contracts for three BBC and a Radio Luxembourg series. He also made several single radio and television broadcasts. The BBC at present seem to be grooming him to get back the housewife audience from the pirate stations. He is very popular with this section of the listening public. He has been a photographer and a designer, but his current ambition is to compere his own TV show.

Genius+Soul=Jazz. Ray Charles. (EMI. CLP 1475.)
From the Heart. I've got News for you. Moanin'. Let's Go. One Mint Julep. I'm Gonna Move to the Outskirts of Town. Stomping Room Only. Mister C. Strike up the Band. Birth of the Blues
This is my favourite Ray Charles LP. Together with the Basie Band, with some Quincy Jones arrangements, he scorches a Hammond organ

GLB 1036.)
Prelude No 1. Concerto Italien. Partita en si bemol. Invention No 5. Prelude No 2. Choral No 1. "Reveillez-vous, la voix des Veilleurs vous appelle." Prelude No 12. Concerto en re mineur 17
This is Jacques Loussier at his best – live. This is the greatest modern interpretation of J S Bach that I have heard, and his arrangements are superb

Bones. Train Tune. Candy Man. The Wildest Pig in Captivity. National Seven. Motherless Children. Winter is Gone. Noah and Rabbit
John Renbourn has been playing around London for some time now, his particular style of folk-blues is very pleasant to listen to

of nothing. How mu[ch] of the dream comes tr[ue]. Second hand Rose. T[he] kind of man a wom[an] needs. All that I wa[nt] Where's that rainb[ow]. No more songs for [me]. Second hand Rose. G[ive] me the simple life. I got plenty of noth[ing]. Brother can you spar[e a] dime. Nobody kno[ws] you when you're do[wn] and out. Second ha[nd] Rose. The best things [in] life are free
Put on this LP and [you] can hear a voice th[at] covers nearly eve[ry] human emotion. Tend[ing] to be overplayed, [one] gets too blasé about her wonderful voice

Boots. Nancy Sinatra. (Reprise. R-6202.)
As Tears go by. Day tripper. I move around. It ain't me Babe. These boots are made for walkin'. In my room. Lies. So long, Babe. Flowers on the wall. If he'd love me. Run for your life
Nancy Sinatra of Boots fame has a remarkably easy-to-listen-to voice, which is at its best on this album. It consists mainly of hits from last year, with some interesting arrangements by Billy Strange

Play Bach aux Champs-Elysées. Jacques Loussier. (London. GLB 1035-

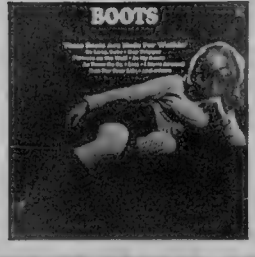
Sarah Vaughan sings the Mancini Songbook. (Mercury. 20059 FCL.)
How soon. Days of wine and roses. Dear heart. Charade. Too little time. Dreamsville. Peter Gunn. Moon River. I love you and don't you forget it. Slow hot wind. Mr Lucky. It had better be tonight
This is one of my favourite LPs, her voice is almost unbelievable – she almost plays it like an instrument

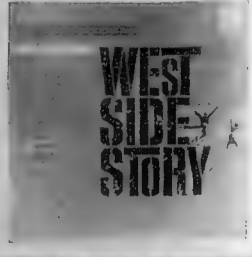
John Renbourn. (Transatlantic. TRA 135.)
Judy. Beth's Blues. Song. Down on the Barge. John Henry. Plainsong. Louisiana Blues. Blue

Sinatra for the Sophisticated. Frank Sinatra. (EMI. T 20757.)
I get a kick out of you. Brazil. Always. Too close for comfort. I've heard that song before. Oh! look at me now. That old black magic. Baubles, bangles and beads. I love Paris. Just one of those things. Day by day. The lady is a tramp. I concentrate on you. Let's get away from it all
Impeccable Sinatra does it again. This is an album that I never tire of listening to, it is beautiful and it swings in his usual way

My Name is Barbra. Two. Barbra Streisand. (CBS. BPG 62603.)
He touched me. The shadow of your smile. Quiet night. I got plenty

West Side Story. Leonard Bernstein. (C[BS]. BRG 70006.)
Prologue. Jet song. Something's coming. Dance at the Gym. Maria. America. Tonight. Gee, Officer Krupke! I feel pretty. One hand, one heart. Quintet. The rumble. Cool. A boy like that and I have a love. Somewhere
I pick this to remind me of one of the great experiences in my life – sitting through this film





TELEVISION

FIRST FIVE: 1 Danger Within, film (17 April, BBC-1, 7.25 pm). 2 Variation on a Theme, play (18 April, ITV, 9.40 pm). 3 The Bed-Sit Girl, series (18 April, BBC-1, 7.30 pm). 4 Wall Street USA, documentary (20 April, ITV, 9.40 pm). 5 Marriage Lines, series (22 April, BBC-1, 7.30 pm).

Five or six years after the rest of British industry rolled over, snorted in alarm, and sat up abruptly, knuckling sleep from its eyes, the television men are beginning to utter the same slogan, with deep sincerity: "Export or die."

And, despite healthy progress in Australia, Western Europe, and parts of emergent Africa, *export* means sales to the United States.

There have been plenty of rose-coloured headlines in the newspapers recently, inspired by Associated TeleVision sales of *The Saint*, *Danger Man* (known in America as *Secret Agent*) and *The Baron* to United States networks. Managing director Lew Grade is cocky, and rightly so, about the prospects of cracking the rich market over there.

But the situation is not quite as rosy as the ballyhoo suggests. Next autumn, when scores of new programmes hit the American networks, not one British show will be transmitted during "prime time."

The British series are going out during the less sought-after summer season, or as replacements for American shows which flopped.

Rediffusion is to revive one of its most popular drama-anthology series, "Blackmail." Transmissions are scheduled for September.

United States network philosophy is brutally realistic. British material is cheaper than native work, and therefore ideal as a replacement.

Ted Ashley, sleekly shrewd founder, president, and treasurer of Ashley Famous Agencies Inc., wants to alter all this. Since he started, at 24, with a hired room and a typewriter, and now has 200 hired hands, he is likely to do something about it.

"There's no reason why British television shouldn't eventually enjoy the same high status and demand in my country as British films," he declares. "But it will take effort. Maybe an American producer with prestige, or a big British name, will have to be involved, before we really get off the ground."

Patriots may be disturbed by this obsession with overseas sales. But an ITV overlord, possibly the toughest businessman in the field, has no qualms.

"Think of one line, going straight across the blackboard: that's our income," he snaps. "Put another line below it, rising steeply: that's what it costs to make a programme. The time will come when the lower line passes the upper; and goes above it.

"Then, exports will *not* be important. They will be vital."

peter magnus

Derek Fowlds and Bridget Armstrong appear in the second episode of "Take a Pair of Private Eyes" on BBC-2 this Saturday evening.

WEEKEND VIEWING

SATURDAY 16 APRIL

Grandstand. Racing from Cheltenham, international swimming from Strasbourg, table tennis from Wembley and boxing from Liverpool Stadium. BBC-1

Rock Hudson stars in the evening Western, *Gun Fury*, with Donna Reed and Phil Carey. When Ben Warren's fiancée is abducted by a gang of raiders he makes a desperate bid to overtake them before they reach the Mexican border. Directed by Raoul Walsh in 1953. BBC-1

Frank Sinatra appears in an American programme called *A Man and His Music*. A one-man show of songs – old and new – that have kept him famous during 25 years as a singer. With the orchestras of Nelson Riddle and Gordon Jenkins. BBC-1

Last of the 26 programmes of *BBC-3* with John Bird, Robert Johnson and Linda Baron. BBC-1

World of Sport. International trampoline contest: Wales v. England, spaceball contest (a new sport being shown for the first time on television), racing from Thirsk. ITV, 1.10 pm

Modern Western, *The Big Trees* stars Kirk Douglas and Patrick Wymark. An unscrupulous operator intends to cheat the impoverished homesteaders who have learned that their land claims are no longer valid. ITV, 7.10 pm

Pop Group Unit Four Plus Two and Jackie Trent appear as guest stars on *The Arthur Haynes Show*. ITV, 8.35 pm

Armchair Theatre. *Daughter of the House* by Guy Clark. Starring Robert Stephens, Alfie Bass with Paul Whitsun-Jones. Two plumbers who go to mend the guttering on a smart house become involved in some strange goings-on with the owner's daughter and the police. ITV, 10.10 pm

Claudia Cardinale appears with Renato Salvatori in an Italian war film called *South Wind* directed by Enzo Provenzale. It is set in Sicily where local power politics require hired killers. The assassin (Salvatori) defaults on the shooting of Marchese Micostro and himself becomes a marked man. The Marchese's daughter (Cardinale) knows nothing of the murder plan and falls in love with him. BBC-2, afternoon

Documentary programme. *America the Beautiful*, BBC-2

SUNDAY 17 APRIL

The Opinion Makers. Lord Francis Williams talks to Sir Geoffrey Cox, editor of Independent Television News, about the control of mass media and the responsibilities involved. ITV, 2.20 pm

Afternoon film is a tense thriller with Dane Clark, Janis Paige and Zachary Scott called *Her Kind of Man*. The bitter rivalry between a killer gambler on the crest of a lucky winning streak and a gossip columnist for the love of a young singer. ITV, 4.5 pm

New Series replacing *Danger Man* tells the story of a debonair and adventuresome antique dealer whose business plunges him into action and excitement. It is called *The Baron* and stars Steve Forrest with Sue Lloyd (who appeared in *The Ipress File*). ITV, 7.25 pm

American War Film stars William Holden, Grace Kelly, Frederic March, and Micky Rooney: *The Bridge at Toko-Ri*, from the American novel by James A. Michner. ITV, 9.25 pm

Glenn Miller and George Montgomery can be seen in the afternoon film called *Orchestra Wives*. BBC-1

The evening film, *Danger Within*, stars Bernard Lee and Michael Wilding, with Richard Todd and Richard Attenborough. It is a war film set in an Italian prisoner of war camp in 1943. Adapted from the book by Michael Gilbert. BBC-1, 7.25 pm

Two adult education programmes. The start of a new series by Fanny Cradock on cooking. A sequel to her last series, *Home Cooking*, *Adventurous Cooking* describes a variety of dishes that go beyond everyday cooking. In 10 programmes she will cover meat, fish, cheese, poultry, cakes, puddings, the art of easy garnish and economy cooking. The second series is called *The Master Builders* and will cover the life and work of Corbusier, famous French architect. BBC-1, morning.

Henry Moore is the main topic in the Sunday Night Programme and is called *Henry Moore, Man of Form*. It tells the story and illustrates his work, particularly the Lincoln Center, Manhattan, which took him four years to complete. BBC-1

Leonard Bernstein conducts Mahler. Direct transmission from the Royal Albert Hall of Mahler's colossal 8th symphony with the London Symphony Orchestra. BBC-2

Life programme covers two topics – the Abominable Snowman and Barnacle geese

Continuation of the documentary series *What is a Dream?* with Norman Mackenzie investigating the significance of dreams. BBC-2

SPORT

Two years ago bookmaker Victor Chandler decided he needed some publicity for his business, so he bought a greyhound. His wildest dreams could never have foreseen the spectacular result of his purchase, for the greyhound was called Hi Joe. Even if you never go to the dogs, or in your ignorance still think of a trap as something that catches wild animals instead of releasing racing greyhounds, it is odds on you will have heard of Hi Joe.

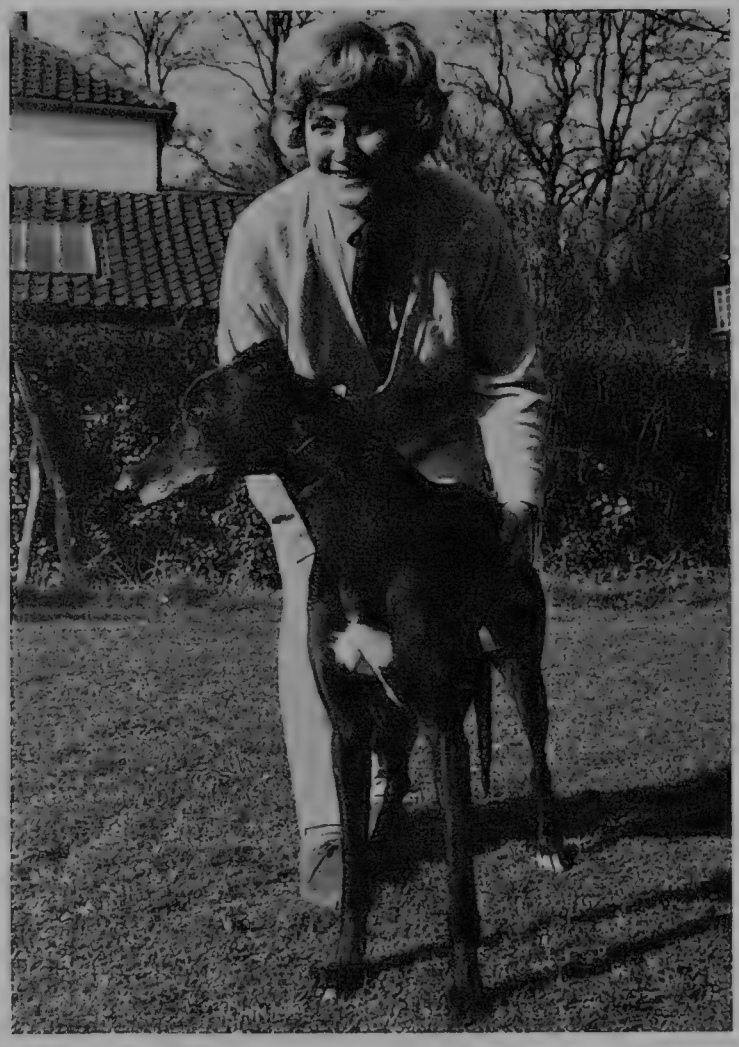
It was on 2 January 1965 that Hi Joe, the fastest greyhound in training, vanished from the private kennels of Noreen Collin. He was not found until 14 months later. Now he is back at the Collin establishment on the edge of Epping Forest, Essex, and is 12-1 ante-post favourite for the Greyhound Derby, worth £7,000, to be run at the White City on 25 June.

No one really wanted to know Hi Joe when he arrived from Ireland, a mere puppy, and weighing 63 lb. Miss Collin, one of our few women greyhound trainers, explains: "That's really small for a dog greyhound. They usually average 67-72 lb." Soon he was racing round the 525-yard section of the White City at 28.72 seconds. The fastest puppy on four feet. Then he vanished. Now Miss Collin hopes he is returning to his best form again, although she is quick to point out that he is Derby favourite purely on the form before his disappearance. She refers to him as Archie and says he is imperious and very intelligent.

"He is very pleased to be back," says Miss Collin. "Already he sets up a dreadful noise if his breakfast is not served immediately he is back from his morning exercise. That's a good sign." Breakfast for Hi Joe is cornflakes and milk followed by milk and honey. He has an hour's exercise before breakfast which means a gallop on alternate days. Then he has a massage and grooming. At mid-morning he is taken for another walk and the same process is repeated at five o'clock. Dinner is 1¼ lb. of beef steak, with lightly boiled vegetables, wholemeal rusks and soup with yeast and vitamins added.

The Derby is almost as hard to win as the FA Cup. There are two qualifying rounds, a semi-final and the final as well as other preliminaries. Miss Collin is quietly confident. Hi Joe is secretly certain of success. And any more disappearances are guaranteed against by specially installed wiring and even electric eyes round his kennel.

michael wale



Hi Joe is the most famous greyhound in the world. Not so much for winning races but for disappearing from his kennels for 14 months. Now back at home, and ante-post favourite for the Derby with his trainer Noreen Collin.

ASSOCIATION FOOTBALL

First Division

Fulham v Sheffield Wednesday. Craven Cottage. Sat 3 pm. (District Line to Putney Bridge, then pleasant riverside walk.) Wednesday play Chelsea in next week's FA Cup semi-final; meanwhile the other half of West London are hoping for crucial victory

Tottenham Hotspur v Northampton Town. White Hart Lane. Sat 3 pm. (Trains to White Hart Lane from Liverpool Street.) Spurs can do Fulham a good turn by walloping Northampton, the "other" team in the relegation battle

West Ham v Arsenal. Upton Park. Sat 3 pm. (District Line to Upton Park.) London's two most disappointing teams of the season meet. To do justice it should be 0-0

Fulham v Leicester City. Craven Cottage. Tues 7.30 pm. (District Line to Putney Bridge, then short walk)

Third Division

Millwall v York City. The Den. Sat 3.15 pm. (Metropolitan Line to New Cross Gate)

Queen's Park Rangers v Southend. Loftus Road. Sat 3.15 pm. (Metropolitan Line to Shepherds Bush, or Central Line to White City, then short walk.) After that 6-1 defeat of Millwall the Rangers' hopes of promotion are possible

AMATEUR FOOTBALL

FA Amateur Cup Final. Hendon v Wealdstone. Wembley Stadium. Sat 3 pm. (Metropolitan and Bakerloo Line to Wembley Park.) One of the few big matches you can just go along and get into at Wembley

RUGBY UNION

London Irish v New Brighton. The Avenue, Sunbury-on-Thames. Sat 3 pm. (Train from Waterloo to Sunbury. Green Line coaches 718, 725)

Metropolitan Police v Blackheath. Imber Court, East Molesey. Sat 3 pm. (Train from Waterloo to Esher, then short walk. Green Line coaches 716, 716a to Hampton Court station, then bus 206)

Rosslyn Park v Llanelly. Priory Lane, Roehampton. Sat 3 pm. (District or Piccadilly Line to Hammersmith, then buses 72, 73. Train Waterloo-Barnes, then bus 37. Green Line coaches 714, 715, 716, 716a)

Wasps v London Welsh. Eton Avenue. Sudbury. Sat 3 pm. (Piccadilly Line to Sudbury Town, then short walk)

FLAT RACING

Newbury. Fri, Sat 2 pm. (Special trains from Paddington to course. Ring: AMB 6767.) Big race Fri: Fred Darling Stakes. 3-year-old fillies. 7 furlongs. Pointer to 1,000 guineas with Visp, Queen of the Troops, Soft Angels among entries. Won last year by Budgett-trained Knight Appeal. This year he enters Shepherds Pie and Honey Ray. Big race Sat: Greenham Stakes, 7 furlongs. Pointer to 2,000 guineas. Last year's winner Silly Season went on to win Champion Stakes, 7 furlongs. Pointer to 2,000 Track Spare and Ireland's Lanark Also: the Newbury Spring Cup 1 mile. Good betting race. Look fo beaten "Lincoln" runners. Wo last year by Scots Fusilier 7-1 This year he carries 8-1

Alexandra Park. Mon 2.30 pm (Train from King's Cross to Woo Green. Northern and Piccadill Lines to Finsbury Park, the buses 212, 233.) So many runners fortnight ago that many had be kept in their horse boxe Facilities should be improved this track

Epsom. Tues, Wed, Thurs 2 p This is Epsom's Spring meetin An excellent betting chan (Trains from Victoria and Wate loo to Epsom Town. From Chari Cross and London Bridge to T tenham Corner. From Victoria a London Bridge to Epsom Dow Northern Line to Morden, then b to course.) Big race: Tues, Gr Metropolitan Handicap; Wed, C and Suburban; Thurs, Princ Elizabeth Stakes. 3-year-old fill Note horses who do well for T Oaks

GREYHOUND RACING

Big race of the week: Wemb Spring Cup. Wembley. Mon pm. (Metropolitan and Baker Line to Wembley Park.) A racing Fri 7.45 pm. Good resta ant, 17s 6d dinner. Open 6.3 pm. Phone WEM 1234 for booki – two days before ensures ta Tote messenger service allows betting from table. Cocktail open until after last race. "W does it close?" I asked. "It depends if a big winner wants celebrate," I was told

Park Royal. Mon and Fri 2.30 (Bakerloo Line to Harlesden, t bus)

Harringay. Mon and Fri 7.30 (Piccadilly Line to Manor Hou

Hendon. Mon and Fri 7.45 (Northern Line to Brent)

Stamford Bridge. Thurs 2.30 Sat 6.15 pm. (District Line Fulham Broadway, then sh walk)

Walthamstow. Tues and Sat 7.45 pm. (Buses 34, 58, 144 to Crooked Billet, then short walk)

White City. Thurs and Sat 7.30 pm. (Central Line to White City.) Good restaurant

Wimbledon. Wed and Fri 7.45 p (District Line to Wimbledon, then express bus to track.) Good restaurant

TABLE TENNIS

European Championships. Empire Pool, Wembley. (Metropolitan and Bakerloo Line to Wembley Park.) Fri 9.30 am. Sat 1 pm, 7 pm. Men and women's team finals. Mon, Tues, Wed 9.30 am. Wed 7 pm. Single finals

MOTOR RACING

Brand's Hatch. Sun 2 pm. The 750 Motor Club races. (Trains Victoria to Swanley)

STEEPLECHASING

Cheltenham. Sat. (Special train direct to racecourse. Leaves Paddington 10.18 am, calling at Reading)

MISCELLANY

With the influx of spring visitors and the stale end of the school holiday in mind, here is a comprehensive list of the major London sights, monuments and permanent exhibitions

BANK OF ENGLAND, Threadneedle Street, EC2. Rebuilt on its site by Sir Herbert Baker and Soane's external wall is preserved. The Government's Banker. A military guard has been mounted at night since the Gordon Riots in 1780. Entrance hall open to visitors M-F 10.0-3.0. Sat: 9.0-12.0 noon

BATTERSEA PARK. Between Chelsea and Albert Bridges, south of the Thames. Has running track, boating lake and tennis courts. Pleasure gardens and fun fair. Concert pavilion, roller skating rink, miniature railway, etc. Admission: Gardens free. Fun fair from Easter Saturday M-F 2.0. Sats & Suns: 1.0. Mid-July to end of August daily 1.0. Through September M-F 2.0. Sat & Sun: 1.0. Closes first Sun in October. Admission: 6d. Railway Stn. Battersea Park

BUCKINGHAM PALACE, SW1. The London residence of Her Majesty the Queen. When in residence, the Royal Standard flies from the mast. The Changing of the Guard takes place daily at 11.30. The Royal Mews is open to the public every Wednesday and Thursday, except during Ascot Week. Admission: from 2.0-4.0. Adults 2s 6d. Children 1s. Tube: Green Park, St James's Park, Victoria

CENTRAL CRIMINAL COURT, Old Bailey, EC4. Known as the Old Bailey. Was completed in 1907 on the site of Newgate Prison. Admission to public galleries 10.15 until the rising of the courts. Tube: St Paul's

COVENT GARDEN MARKET, Southampton Street, WC2. The most important market for vegetables, fruit and flowers. Tube: Covent Garden, Strand

DICKENS HOUSE, 48 Doughty Street, WC1. Now a museum of Dickens relics. The author lived here from 1837 to 1839. *Oliver Twist Nicholas Nickleby* were written, and the *Pickwick Papers* completed, in this house. 10.0-12.30 and 2.0-5.0 daily. Closed Sun and Bank Holidays. Tube: Russell Square

DR JOHNSON'S HOUSE, 17 Gough Square, EC4. Home of Dr Samuel Johnson, famous lexicographer and writer from 1748 to 1759 and where he compiled his *Dictionary.* M-F 10.30-5. October to May 10.30-4.30. Admission 2s. Tube: Blackfriars

GUILDHALL, Gresham Street, EC2. The Town Hall of the City of London. The Great Hall is used for the presentation of the Freedom of the City and other civic functions. Part of the original buildings was destroyed by the Great Fire in 1666. The Livery Companies meet here annually to elect the new Lord Mayor and Sheriffs. M-Sat: 10.0-5.0. Sun, May-September, Whit-Monday and August Bank Holiday 2.0-5.0. Tube: Bank, St Paul's

HAMPTON COURT PALACE. The largest in England. Was built by Cardinal Wolsey in 1515 and presented by him to Henry VIII in 1526. The lovely grounds with the famous maze were laid out by William III. M-Sat: 9.30-6.0. Sun: 11.0-6.0 May to September. M-Sat: 9.30-5.0. Sun: 2.0-5.0 October, March & April. M-Sat: 9.0-4.0. Sun: 2.0-4.0 November to February. Admission: Adults 2s 6d April to September, 2s October to March. Children half-price. Great Vine 2d. Maze 3d. Station: Hampton Court from Waterloo: or in summer by boat from Charing Cross Pier

HORSE GUARDS, Whitehall, SW1. Part of the old Whitehall Palace rebuilt in 1953. Changing of the Guard 11.30, Sun: 10.0. Tube: Charing Cross, Trafalgar Square

HOUSES OF PARLIAMENT, Parliament Square, SW1. On the site of the old Palace of Westminster since 1840. A flag flies from Victoria Tower by day when Parliament sits, and a light in the Clock Tower burns above Big Ben by night. Admission free to both Houses on Sat, Easter and Whit Monday & Tues, August Bank Holiday. For admission to debates the public may queue for the Stranger's Gallery. Tube: Westminster

HYDE PARK. Has an area of 360 acres, presented to Henry VIII by the Abbey of Westminster. In the centre of the Park is the Serpentine, where bathing is allowed from 1 May to the last Saturday in September and for the annual Christmas morning race. 6.0 am-10.0 am free; from 10.0 am M-F 1s. Sat & Sun & public holidays 1s 6d. Children 6d. Tube: Hyde Park Corner, Knightsbridge, Lancaster Gate, Marble Arch

KENSINGTON GARDENS. Here stands the statue of Peter Pan. For sailing: The Round Pond. Tube: High Street, Kensington, Lancaster Gate, Queensway

KENWOOD, NW3. Part of the Iveagh Bequest to the nation, this Adam Style Mansion is well worth seeing for its fine collection of paintings and Georgian furniture. Tube: Archway, Golders Green

KEW GARDENS, Kew. Situated by the Thames. One of the world's finest botanical gardens. Founded in 1759. There are four Museums. Admission 3d. 10.0-8.0 or sunset. Glasshouses 1.0-4.50 M-F, until 5.50 Sun. Closed Christmas Day. Tube: Kew Gardens

LINCOLN'S INN, Chancery Lane, WC2. One of the four homes of Solicitors and Barristers in London. 80,000 volumes in the library. Inigo Jones Chapel; built 1623. Admission to the Inn on application, in advance, to the Treasurer. The Chapel opens midday to 2.0 pm daily, Sunday Service during sittings 11.30 am. Tube: Chancery Lane, Holborn

LONDON PLANETARIUM, Marylebone Road, NW1. Guided tour of the Sky at Night: past, present and future. Every hour. M-Sat 11 am to 6.30 pm. Sun: 1.45-6.30. Admission 4s 6d. Children 2s 6d. Tube: Baker Street

MADAME TUSSAUD'S, Marylebone Road, NW1. The famous and infamous in wax. M-Sun 10.0-7.0. September-March M-F 10.0-6.0. Sat & Sun 10.0-7.0. Adults 6s. Children 3s. Tube: Baker Strteet

MARBLE ARCH, Oxford Street, W1. Intended as a triumphal arch it was built too narrow for the state coach, now isolated in the midst of surging traffic. Tube: Marble Arch

THE MONUMENT, EC3. A fluted Doric column designed by Wren in 1677 to commemorate the Great Fire of London. There are 311 steps to the top – and no lift. Open until end of March: M-Sat 9.0-4.0. From May-September: M-Sat 9.0-6.0. Sun: 2.0-6.0. Admission 6d. Tube: Monument

PETTICOAT LANE, Middlesex Street, E1. Busy, bustling street market, swarming with bargain-hunters for secondhand clothes, etc, on Sunday mornings. Tube: Aldgate East, Liverpool Street

REGENT'S PARK, NW1. Named after the Prince Regent, later George IV. Contains boating lake, gardens and the zoo: currently open 10-6. Admission Mon: 5s, all other days 3s. Aquarium & Children's Zoo 1s (winter prices). Winter feeding times: Sea Lions 2.30 except F), Penguins 12.30, Pelicans 2.30, Seals 3.0, Lions & Tigers 2.0 (except W), Eagles 2.15 (Goldie), Reptiles 2.30 (F only), Chimpanzees' Tea Party 3.0 Children's Zoo. Tube: Regent's Park, Baker Street

ROYAL MINT, Tower Hill, EC3. As well as our own silver and bronze coins, many other coinages are struck here. Admission in parties of not more than six. Tours every 20 minutes M-F 9.20-2.30. M & Th 2.50, 4.45, 5.0. Tube: Tower Hill

ROYAL NAVAL COLLEGE, Greenwich, SE10. On or near the Palace of Placentia, birthplace of Henry VIII, Elizabeth I & Mary I. The college, designed by Wren, was used originally as a naval hospital. Open daily except Th & Sun: 2.30-5.0. Open Sun from 1 May to September. Southern Railway: Charing Cross to Greenwich or Maze Hill. Summer boat from Charing Cross Pier

ST JAMES PALACE, SW1. Royal Residence since 1698. Admittance to the Chapel only Sun: 11.15 Service. Tube: St James's Park, Trafalgar Square

ST PAUL'S CATHEDRAL, Ludgate Hill, EC4. Built by Wren. Its vast dome dominates the City. Until Easter 8.0-5.0, Crypt and the Whispering Gallery M-Sat 10.45-3.15. Tube: St Paul's

SOMERSET HOUSE, Strand, WC2. Originally the palace of Duke of Somerset, now houses the birth, marriage and death records of the nation. General Registry: M-F 9.30-4.30, Sat 9.30-12.30. Principal Probate Registry: M-F 10-4.30

TOWER OF LONDON, Tower Hill, EC3. Medieval palace and fortress, dating from the Norman Conquest. Armouries, historical relics, the Crown Jewels, Beefeaters and the Ravens. September-March: 10.0-4.30, April-August: M-Sat 10.0-5.30. Suns after Easter: 10-5.30. Adults 1s 6d, children 9d. Crown Jewels: Adults 1s, children 6d extra. Tube: Tower Hill

WESTMINSTER ABBEY, Parliament Square, SW1. Masterpiece of Romanesque architecture. Founded c AD 800 and erected in memory of Edward the Confessor. Burial place of many English kings. Contains the Coronation Chair, Poet's Corner, the Chapter House, and the grave of the Unknown Warrior. October-March daily 8.0-6.0, W to 9.0. April-September 8.0-8.0, W to 9, F to 6. Tube: Westminster, St James's Park

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PROPERTY

The problem of decorating show flats or houses is one that every developer comes up against. No matter how well-built the house, how reasonable the price, many prospective buyers – particularly women – are influenced by the way the show house is decorated and furnished.

Some firms take the attitude that it's better to leave the house empty, and let the clients visualise furnishing and decor for themselves. The disadvantage to this plan is that unless the building has outstanding architectural or design merit, it is going to look cold and unwelcoming, and in any case a great many people are unable to visualise ahead in this way.

Some firms simply hand over the house to a department store or furniture shop and leave them responsible for the furnishing and decorating; which can often lead to a rather anonymous and dull-good-taste appearance.

Willett Homes have tried a third method, and with a good deal of success. They employ a resident decorator, Geoffrey Medcalf, who works to a budget. Mr Medcalf, who has designed the show house in Willett's development at Orchard Park, Maidstone, set about decorating the house as though he were going to live in it himself; he used dark colours and a mixture of furniture, some new, some found in junk shops – and his total budget was £500. The houses, which cost £3,975 freehold, are built on two floors, and the accommodation includes a lounge-dining room, hall and kitchen, with two bedrooms and a bathroom upstairs.

The success of this type of show-house is proved by the fact that many couples who have bought houses in this development have followed the same style of decoration, using dark colours instead of light and mixing old and new furniture. Details of the houses, which are fully centrally heated and with garages available, from Willett Homes, 3 Clapham Common North Side, SW4. MAC 0041.

BLAKE & CO (103 Mount Street Grosvenor Square, W1. GRO 3761) are offering for auction on 28 April the lease of a flat at 33/34 Grosvenor Square. The flat includes two bedrooms, two bathrooms, a large living room, an American-style kitchen (what else, in Grosvenor Square?), box-room, balcony and garage space available. The flat, which is on the second floor of a modern block, has thermostatic underfloor heating, constant hot water and lift and porterage. The lease has approximately 59½ years to run, at a ground rent of £50 p.a. and a service charge of £600 p.a.

AN ENORMOUS and comprehensive redevelopment of the site of the Odeon Cinema, Marble Arch, is now well under way. The main contractors, Sir Robert McAlpine & Sons, are building a modern and technically advanced cinema to hold 1,500, a parade of shops and a tower office block. There will be basement parking for 105 cars and a total lettable area of about 125,000 square feet, comprising offices, shops, showrooms and accommodation. The sole letting agents are Goddard & Smith, 22 King Street, SW1. WHI 7321, the architects T P Bennett & Son

Lounge-dining room at Orchard Park (left). Off-whi vinyl floor with a lime and grey-green Spanish rug, circul Victorian dining table teamed with modern office chair do-it-yourself bookshelves and a settee found by Mr Medc on the pavement and re-upholstered for £16. The kitch (right) has dark wallpaper and a light yellow cotton blin instead of curtains.

Artist's impression of the redevelopment at Marble A

Facade of The Lordship at Much Hadham.

ONLY 29 MILES from London at Much Hadham, Herts and surrounded by a Georgian stable block, 290 acres of farmland and 10 cottages, is a fine historic Elizabethan house for sale. The house is called The Lordship and boasts six bedrooms, four bathrooms, a staff flat and a long and interesting history. The agents are Knight, Frank & Rutley in conjunction with the Land Agents, Hillary & Co, Maidenhead

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PERSONAL

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PERSONAL

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I find tremendous amusement in reading the literary endeavours of the increasing number of "Chelsea Gourmets" who set themselves up in the field of journalism as restaurant critics. Yes, you may tell Arthur Pottersman that we are very conscious of being in the West End, a category of self-assumed importance earned after 30 years of business at the same address.

Frankly, I would like to make a loud appeal to the world of British journalism to stop writing about us, so that we may continue in our quiet way to serve 100,000 persons per year, achieved with a relatively small seating capacity, not one penny expended on advertising and what is so very important – as aptly expressed in the authentic and much esteemed Michelin Guide – *"pas de piston, pas de pot de vin."*

While concluding on a French theme, it is indeed lamentable that the laws of our continental neighbour, insisting that publications print opposing views on articles, are not enforceable here.

Norman Isow,
Brewer Street, W1

● *Arthur Pottersman comments: The surprising thing is that I described Mr Isow's restaurant as providing "some unexceptionable kosher cuisine." What he does not provide is service up to West End standards, though he has the* chutzpah *to add a service charge to the bill. Even after 30 years, it's still as well to deserve being in the West End, especially if you're charging for it. Incidentally, I live in Hampstead.*

Election depression

Thank God the election is over – but how many of the electorate are happy about the result? With typical British indifference the whole affair has been accepted, digested and forgotten. Week after week the electorate have been hounded mercilessly by smiling candidates who teach right from wrong. But why does everyone just stand back and accept this? Should we not be more demanding?

How can a party have such a large majority on only 48 per cent of the total vote? Is our method of selection correct. I think not, but what changes can be expected? Are we making full use of the diminishing genius available? After this all-important event, I am left with all these questions unanswered and I feel I am not alone. What a pity we could not have had an exciting, interesting election with which everyone, whatever the result, would have felt satisfied.

Roger
(of Vidal Sassoon)
Grosvenor House,
Park Lane, W1

Tax and the single girl

As a single working girl I resent the amount of tax I have to pay, especially the fact that as a hairdresser I am also taxed on my tips. So what's the point of being tipped?

But that would not be too bad if the tax I pay was going to things or people I approve of. What *really* gets me down is the idea of my income going towards dole money. I have recently discovered that out-of-workers get a very comfortable amount indeed; in fact I sometimes wonder why I work. The number of children they have is not reason enough. Why, in this day and age of contraceptives, do people have children they know they cannot afford?

I feel that unemployment pay should be handed out only to very special cases, but not to actors who earn a bomb when they do work nor to people who simply don't like working.

I should like to think that my money was going to the old.

Ann Humphreys,
Mascotte Road,
SW15

English informality

As a Londoner now living abroad, I feel I must answer Arthur Lomax's recent letter.

My country of residence is West Germany and I am now centred in Dusseldorf, the so-called "Paris of Germany," the centre of the arts, culture and German *haute couture.* My visits to this country are a blessed relief from the German formality of fashion. True the German dresses smartly, but there is no real difference in style between young and old. Dark colours predominate and blend in very successfully with the industrial background of Dusseldorf. However, things are gradually moving and hipsters and knee-length skirts have appeared along with button-down shirts. Flowered ties are going a bit too far, and the looks I got, not to mention the comments, made me put mine into a premature retirement. It's not good for business!

The young are seeking to copy our fashions, but it's taking time. The Stones and the Beatles have helped them get a little fashion-conscious, but being by nature inhibited, the Germans will never enjoy themselves with clothes as we do. What they sneer at today will be worn there tomorrow in muted fashion, however.

Thank God for English informality, colour and "with-it-ness." Long live kooky fashion and pretty English birds, particularly the London variety. The laughing stock of Europe is going to be Salford pretty shortly, Mr Lomax, if you get *your* way.

Eric Kellerman,
St Mary Abbots Terrace,
W14

Humanitarian

Thank you for your article by David Wynne-Morgan about Lesley Langley, this year's Miss World. His humanitarian approach proves that he understands how life can pick you up, put you at the top of the world and throw you right down again.

If anybody telephones me again about Miss Langley's nudes, I shall go stark raving mad. I must confess that I am bordering on narrow-mindedness about the whole thing: I detest the magazines and the attitudes of the girls who flagrantly appear in them. I have run a film, model and television agency for 20 years and it is my impression that *any* unfortunate photograph can be exploited.

Ann Cuming-Bell, one of my first models, married the Duke of Rutland and the day her engagement was announced my office was filled with people whose main interest was to inquire whether she had ever done any underwear photography. Fortunately, she had not.

Now, 20 years later, one of the girls I trained to enter the Miss United Kingdom contest wins the title Miss World and is exploited because she had no one to advise her against this kind of modelling work and she unwittingly (and possibly in a state of desperation) accepted a job from a photographer.

She has since told me herself that she was terribly hard up at the time. She could not pay her rent or food bills and her mother, who is a working woman, could not help her. This seemed the only way out of her problems.

Now that she is Miss World, it is sought to make capital out of her previous desperate plight. Of all the multitudes of practising Mormons in the world, only the defeated Miss America sees fit to criticise her. We should all be proud of Miss Langley for winning the title against 53 other competitors, instead of trying to destroy her.

Pat Larthe,
White Horse Street,
Mayfair, W1

Drums quicker?

Surely we must have the worst telephone service in the world. I am sure that Africans in the jungle get their messages through quicker than we can in this country. As for directory inquiries, when you do get through you feel you have been taking a liberty by the way you are greeted.

The GPO had a stand at the Ideal Home Exhibition telling subscribers what to do. Wouldn't it be a wiser move if they told their employees how to give good service?

In America when you have dialled, a pleasant voice asks for your inquiry. It is answered in a flash and you are thanked before you hang up. One doesn't want to rush the GPO into modernisation, but instead of spending thousands on advertising, telling us how good and modern they are, why don't they make sure they can get our calls though?

John Mahoney,
New Bond Street,
London, W1

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On the barge, the Honourable John Gilbey. In the barge, rare ingredients for his gin. Behind the barge, Tower Bridge.

'If there was a gin that carried your name, wouldn't you be fussy about it?'

The Honourable John Gilbey, 5th January, 1966

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